

Vogue

INCORPORATING VANITY FAIR

Paris
Openings II

Benito

PARIS OPENINGS II • MARCH 15, 1939 • PRICE 35 CENTS



Cannon Towels

Surge of spring

Surge of spring . . . You sense it in the surge of joyous young color in the new Cannon towels. You feel it in a surge of pleasure at planning a fresh, fashion-wise bathroom with Cannon's new Decorators' Colors. There's even a surge of soft warmth in the stimulating friction of Cannon's deep, thick fabric. And such a modest amount of money buys Cannon towels . . . 25c to \$2, with all the good, firm-woven, long-lasting absorbency that characterizes Cannon. Cannon Mills, Inc., New York City.

CANNON TOWELS • CANNON SHEETS • CANNON PURE SILK HOSIERY

"CANNON"
fine quality
CANNON MILLS, INC.

MARCH 15, 1939

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



Black as hate, hot as Hades, sweet as love — ancient recipe for demi-tasse, and cue for our new dinner-original. Black jersey-net draped to a seductive cling-and-flow.

COURTESY
DAY BROS.
NEW YORK



SPRING
1939

Feminine and Romantic and Bright with Silver

Fromm Pedigreed Fox, deeply luxurious, choice of smart women for chic and flattery, rises to new heights of importance, this spring of romantic fashions. Witness the little jacket photographed here; worn atop a softly pleated evening dress and complemented by one of the alluring new evening hats, it is the most feminine of furs. The incredible amount of silver in Fromm Fox... the pure, clear color, without tinge or "rust"... gives it thrilling beauty. Accompanied by the Fromm medallion, and stamped on the leather side with the Fromm trademark, genuine Fromm Fox is easily identified. The 1939 "crop" has the year 1939 on the medallion and with the trademark stamp on the leather side of the pelt. To receive the pedigree certificates of your Fromm Pedigreed Foxes, mail the medallions to Fromm Bros., Inc., Hamburg, Wis.




FROMM *Bright with Silver*
Pedigreed **FOXES**



*N*ATURAL BABY FISHER, an original square-shouldered jacket from our brilliant collection of Spring furs. Mark this "not to be missed" on your World's Fair visit to New York.

FIFTY-SEVENTH STREET WEST, NEW YORK

jay thorpe



Germaine Montreil

DESIGNS DUSK

Exclusive With **BULLOCK'S-WILSHIRE**, Los Angeles **RANSOHOFFS**, San Francisco



George Platt Lynes

When you come to the World's Fair, be sure to visit our picturesque
Country Clothes Shop on the Fifth Floor. It's the home of some of the most
beautiful tweeds in the world, and such fresh, ingenuous little suits as the
Scotch tweed one photographed above. In misses' sizes, 49.95 **Lord & Taylor**

BRITISH WALKERS

MADE IN U.S.A.

Grand National Steeplechase at Aintree, England



AT EVERY SPORTS EVENT...
SMART FEET ARE WEARING
BRITISH WALKERS...At Aintree or

Meadowbrook, St. Andrews

or Belmont, you'll

see them on the

feet of women whose

presence is



Fashion News. For only in American-

made British Walkers do you find rugged and

design combined with such melting

flexibility

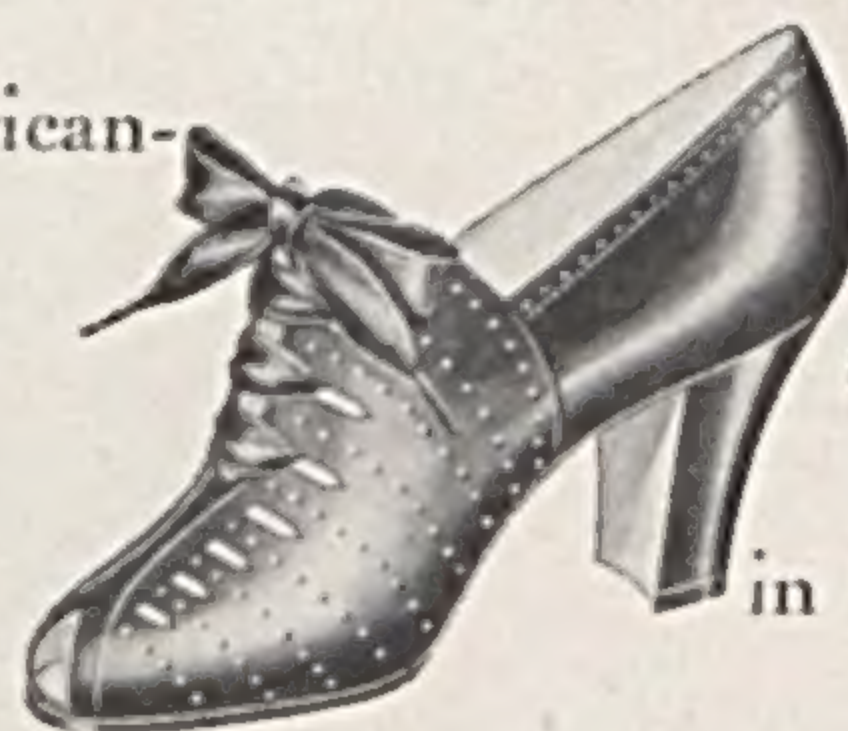
construction. British Walkers

are the patricians of footwear for active sports and

onlooking. And there is a style to suit every

town occasion too. British

Walkers begin at \$10.75.



authentic

in the leathers and



THESE STORES ARE SHOWING BRITISH WALKERS

New York, N. Y. Lord & Taylor
Chicago, Ill. Marshall Field & Co.
Philadelphia, Pa. Strawbridge & Clothier
Detroit, Mich. The J. L. Hudson Co.
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Cleveland, Ohio The Halle Bros. Co.
Newark, N. J. L. Bamberger & Co.
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Boston, Mass. Wm. Filene's Sons Co.
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Cincinnati, Ohio Potter Shoe Co.
San Francisco, Calif. Sommer & Kaufmann
Kansas City, Mo. Harzfeld's, Inc.
Syracuse, N. Y. Park-Brannock Co.
Milwaukee, Wis. Caspari & Virmond Co.
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Washington, D. C. Artcraft Footwear
Portland, Ore. Meier & Frank Co.

Indianapolis, Ind. The Peacock Shop
Seattle, Wash. Frederick & Nelson
Louisville, Ky. Stewart Dry Goods Co.
Denver, Colo. Neusteter's
Houston, Texas Krupp & Tuffly, Inc.
Toledo, Ohio The Lasalle & Koch Co.
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Memphis, Tenn. John Gerber Co.
San Antonio, Texas The Guarantee Shoe Co.
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Richmond, Va. Berry-Burk & Co., Inc.
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Tulsa, Okla. Stern and Levy
Harrisburg, Pa. The Jeannette Shop
Allentown, Pa. Farr Bros. Co.
Scranton, Pa. Lewis & Reilly, Inc.
Hartford, Conn. I. Miller-Hartford, Inc.
Atlanta, Ga. Bland Terry Shoe Corp.

And other leading stores in the principal cities

Styles left to right:

Coventry

Caxton

Fairway (with spiked or rubber sole)





Henri
Bendel
10 WEST 57
NEW YORK

*H*igh point for your Spring-Summer wardrobe . . . a print as young as
this burgeoning season, as urbane as sidewalk-café dining.

A Bendel original, designed for immediate wear.

Herald of Fashion



Fabrics by
STRONG HEWAT and BOTANY
Rayon lined with **EARL-GLO**

- A. Glass buttoned fitted reefer coat in hopsacking tweed. \$29.95
- B. Dressy box coat, 4 slit pockets, glass ball buttons. \$29.95
- C. Fitted, flared, slot seamed, sheer cloth coat. \$39.95
- D. Pleated top on a fitted dressy cloth coat. \$39.95
- E. Silver buttons, 3 cluster pockets on 2 piece sheer suit. \$29.95
- F. Bellhop bolero suit in covert cloth, lingerie blouse. \$39.95

AHEAD OF THE TIMES

Spring fashions, fresh as the first April shower, different as spun glass, quaint as "hearts and flowers," blended by **ETTA GAYNES** into zestful lines that mark American taste in dress. Write for design brochure to **HERALD OF FASHION, Inc.**, 570 Seventh Avenue, New York.

B. ALTMAN & CO., New York . . . also at the Altman East Orange and White Plains Shops

- | | | | | | |
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**"No fooling - your car cost more
than my LaSALLE!"**



A GENERAL MOTORS VALUE

HAVE YOU EVER ASKED YOURSELF the price of a new LaSalle V-8?

If you have—and your answer was that of the average woman—you probably priced it far too high. Most people, we have learned, think it takes hundreds of dollars more to buy a LaSalle than it actually does.

There is a reason, of course, why LaSalle's price is so greatly over-estimated

in the public mind. People know that LaSalle is built by Cadillac, and that it is a super-fine car in every sense of the word. And from this, they logically conclude that LaSalle's price is high.

But, for once, the finest quality may be had at a moderate price.

LaSalle's prices now begin at only \$1,240*, at the Cadillac factory, in Detroit. This is the price of the LaSalle

Coupe, including all standard equipment.

From this it is obvious that buyers in the field above a thousand dollars should look at LaSalle. The chances are they can readily enjoy LaSalle's extra comfort, safety, beauty and performance—as well as LaSalle's extra prestige.

Your Cadillac-LaSalle dealer will gladly tell you the cost of a new LaSalle delivered in your community. Why not see him today?

La Salle **\$1240**
POWERED BY A *Cadillac V8 Engine*

*AND UP delivered at Detroit, subject to change without notice. Transportation, state and local taxes (if any), optional equipment and accessories—extra.

*"Who'd dream a mere powder puff
could do so much for a girl!"*



New Deep-Nap Gainsboroughs banish "flour-barrel" look

IF YOU HAVE TROUBLE with powder caking, suspect your puff before you blame the powder itself. Old-fashioned, skimpy-nap puffs pile on powder in thick layers. They're often the culprits that cause the "flour-barrel" look that men abhor.

NEW DEEP-NAP GAINSBOROUGHS SIFT ON FINE POWDER FILM! Dip one of the new Gainsboroughs into your powder box. Note how its deep nap fairly "drinks in" powder. Beginning at the throat line, pat gently upward over the face.

Your Gainsborough sifts on an even, thistle-down film! Gives your makeup a fresh finish! But Gainsborough devotees have still more praise.

NEW PUFFS HELP DISGUISE EYE LINES . . . WRINKLES! Because they sift out such a fine powder spray, the new Gainsboroughs are skillful at covering little lines and wrinkles. If you have laugh lines around the eyes, follow the Gainsborough technique shown in the sketch.



YOU'LL BLESS THESE "NON-SPILLING" PUFFS FOR THEIR NEATNESS. Now you can say goodbye to thin-nap puffs that spill powder on your dress. Gainsboroughs' deep nap holds powder so faithfully, sifts it so finely, you'll praise these puffs for their tidy manners.

ALL THESE POWDERING HELPS AT A THRIFTY PRICE. A dime buys the new Deep-Nap Gainsborough . . . in a sanitary box. At leading drug and department stores.

And new Gainsborough powder puffs of regular quality, on sale everywhere — only 5c.

NEW DEEP-NAP

Gainsboroughs
TEN CENTS

Copr. 1939 by
Weco Products
Company

One Silhouette in the Dark

Something old, something new about this slimming dinner dress in the Directoire mood. Squared boxy shoulders with sleeve set-ins topped by silk bows. Pitch black or navy with white. In ARANDA, woven with Celanese* rayon yarn.

22.95

**JANE
ENGEL**
MADISON AVENUE
AT 79TH, NEW YORK

ADEM, Inc.
111 Newbury St., Boston, Mass.

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122 E. Delaware Pl., Chicago, Ill.

CITY OF PARIS
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*Reg. U.S. Pat. Off.





I. MAGNIN & CO.
FASHIONS THE COAST

**SAN FRANCISCO • LOS ANGELES • SEATTLE
AND OUR OTHER CALIFORNIA SHOPS**

Painting by Fator at Wildenstein & Co., Inc., New York
Jewels by Laykin et Cie at I. Magnin & Co., Los Angeles



Sweet dreams... BY Carter

Carter's rayon tricots are so soft and sleek you never know you have them on. In fact, they make you feel downright siren-ish, for nary a ripple gives them away. (And with figger-hugging fashions—that's important!) Heaven-sent to gals who lead a busy work-or-play life . . . a whisk and they're washed . . . no ironing . . . and you can pack dozens and still travel light. Inexpensive? You can buy plenty before you'll use up your underwear allowance. Particularly glamorous this season are the chic new styles illustrated—they're only four of the many trimly styled, smartly tailored new Carter gowns, pajamas, slips, pettiskirts and panties.

Remember it's "Carter's for Sleek Loveliness."



GOWNS—like your slimmest party dress. Moulded bust lines—low backs. Very smooth over your hips, yet full cut for comfort. Sizes 32—46. \$1.75—\$3.50.

BOUDOIR JACKETS—trimly tailored or femininely fancy in Bolero, Rembrandt and Choir Boy styles. Take your pick—you'll look simply divine in a gown-jacket ensemble in matching or contrasting colors. Sizes small, medium, large. \$1.00—\$2.50.

PAJAMAS—you'll adore their contour-fitting smoothness and soft, luxurious texture. Beautifully tailored with plenty of comfort-giving fullness. Sizes 32—40. \$2.50—\$3.00.

Carter's
UNDERTHINGS



Katherine the Great

This is no fragile love of twanging lutes and faded flowers. This is the love of titans. Of the Empress Katherine of Russia and the half-barbarian colossus, Potemkin. » St. Petersburg is still in tumult—though night has fallen. The mad czar Peter has been overthrown and Katherine in one day has become sole ruler of all the Russias. » She is riding round her troops dressed in the uniform of the old guard . . . adored, triumphant. Those who saw her say she had never looked so beautiful. Suddenly she notices she has forgotten her sword knot. As suddenly a young soldier steps forward proffering his. It is Raleigh with a cloak for Elizabeth. It is Galahad. It is all the heroes of history. It is Potemkin. » The night is for a second sundered while Katherine looks into his young brilliant face and listens to his strange new name. As he steps back into the ranks he seems to step into oblivion. But Katherine never forgot . . . their love lasted as long as life. » » Two centuries have passed and another Russian steps forward with a gift in Katherine's name. Prince Matchabelli, prince and perfumer, from his flacons and formulae has evolved a perfume that embodies the warmth and inspiration of her love. A thrilling, powerful perfume called Katherine the Great.

PRINCE MATCHABELLI

WITH
SLIM WAISTS
AND
SWEEPING SKIRTS
IN THE NEW
LADY-LIKE
MANNER

Magnostryps
GOWNS
by Van Raalte

Ladylike fashions are sweeping into Spring, and these Van Raalte Gowns sweep right along with them. From softly moulded bodices, through nipped-in waists, to flowing skirts, they show the animation of the girl of tomorrow. Yet with all their lilting grace, their purpose is above all to make you comfy for dreamland. And they do, not only with deftly-cut lines, but also with the petal-soft texture of the rayon Magnostryps fabric. You'll find these beautiful gowns, in a Spring bouquet of colors, in the Knit Underwear Departments of better stores everywhere.

Gown at left, \$2
Gown above, \$3

"because you love

*Reg. U. S. Pat. Off.



NOW
MADE
IN
GIRDLE LENGTHS
TO FIT

EVERY WOMAN

*Myth**

STOCKINGS

by *Van Raalte*

The beauty and unusual strength of three-thread Myth stockings have made them the pride and joy of women who wear average length hose—the envy of those who take special lengths. Now these stockings come in girdle lengths—designed to make a smooth connection with every woman's foundation, whether it's worn long, short or medium length. For as Van Raalte has discovered, it's your girdle which determines how long your stockings must be. And you'll know a new ideal of fit when you've been measured for your correct girdle length in Myth, which is sold in better stores everywhere, at only

\$7


Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES • 417 FIFTH AVENUE, NEW YORK CITY



nice things

what formula for fashion, fit and comfort
will enhance your Easter costume!



THE caprice of style has again given you clothes that demand a slenderized waist while emphasizing the feminine curve at bust and hip. To meet this direct challenge J. W. Robinson Co. suggests a new Bien Jolie corsette, designed for the average to matronly figure. The front and back panels in one-way (vertical) stretch rayon satin, made with "Lastex" yarn. The side sections in two-way stretch power net, made with "Lastex" and doubled for firmer control. Of special interest to the fuller figure is the sharply divided, uplift lace bust. The front panel is lightly boned. Slide fastener at side, ending in plush-lined hook-and-eye closing. There is "Lastex" in the shoulder straps and in the six garters, too, for extra smoothness and comfort. Whenever and wherever you choose foundations make sure of the advantages of "Lastex." And remember that the magic stretch of this elastic yarn is also the Fourth Dimension of Fashion in bathing suits, hosiery, lingerie and other apparel items.

BIEN JOLIE
FOUNDATIONS

as shown by

J. W. ROBINSON CO.

Los Angeles



made with

Lastex
REG. U. S. PAT. OFF.

... THE MIRACLE YARN THAT MAKES THINGS FIT

An elastic yarn manufactured exclusively
1790 Broadway



by United States Rubber Company
New York City





Spring Scene: Rich as a Spring landscape in color, soft as swansdown in texture, casual as a stroll through the Park...all this beauty is expressed in the Hockanum Woolens illustrated in two of the season's newest outfits. The navy blue coat with the hood is made in a smooth-finished worsted; the double breasted geranium coat with natural linen in a loose-woven Tweed. Both these costumes are on sale in good shops all over the country...together with many others, and suits and dresses, too...in Hockanum Fabrics.

Hockanum Mills, Rockville, Conn. Founded 1809
 Division of M. T. Stevens & Sons Company, North Andover, Mass.
 J. P. Stevens & Co., Inc., Selling Agents, Empire State Bldg., New York

H O C K A N U M
Woolens

Famous Hollywood Designers

who create fashions for the stars

Style Mojud Screenlite Shades

for you



HOWARD GREER

Designer of fashions for the personal wardrobes of Hollywood's most famous Screen Stars.

EDITH HEAD

Designer of fashions for Paramount. Her creations are now appearing in the picture, "Cafe Society."

TRAVIS BANTON

Designer of "glamour" fashions worn by leading Stars in many outstanding screen plays.

MOJUD
Clari-phane
SILK STOCKINGS



You're due for a thrilling discovery . . . the new Screenlite Shades, exclusively yours in Mojud Silk Stockings. These subtle hosiery colors in the filmy sheerness of Mojuds are a beauty treatment for your legs . . . as flattering as new make-up harmonized to this season's costume colors. The reason? Screenlite Shades are blended with all the artfulness of Hollywood . . . styled for you by these three great designers to the Stars. When you see Mojuds you'll call them clever color-schemers at making your legs more beautiful . . . important in this year of shorter skirts.

MOCK, JUDSON, VOHRINGER CO. OF NEW YORK, INC.



TYLESS



the snappiest things on two legs . . .
 these clever TYLESS shoes with the zipper
 instead of laces to close up the wide
 open spaces. You'll want to corral
 yourself a couple of pairs when you see
 the new spring round-up . . . spirited,
 gay young fashions, soft and flexible as a
 mustang's muzzle, with an exclusive
 self-adjusting gore feature over the
 instep that makes them fit like a dream!
 E. P. Reed & Company, Rochester, New York.
 Tyless Style Studio, 47 West 34th Street, New York

A. TRILBY: Black Patent, japonica, cranberry or
 blue calf, white suede.

B. DAYTONA: White Bucko, tan trim.

C. LIDO: Blue, tropitan or black calf, white bucko.



The best things in life are called the most fitting. The "most fitting" slip a woman can wear today, one that truly fits every size, every shape, every proportion—and the first one to do so—is the Laros DIMENSIONAL SLIP. And the fabric is an equal delight.

Made by the Laros Textiles Company of Bethlehem, Pennsylvania.



SPARKLING

Spring Styles

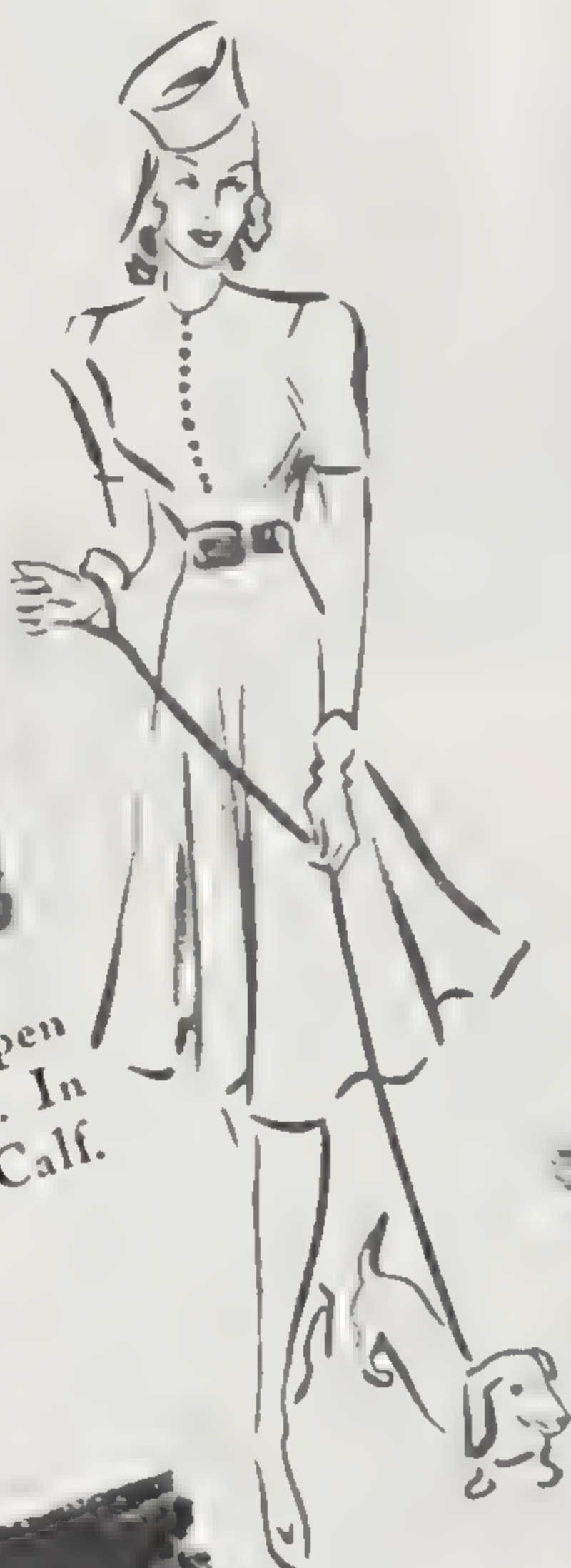
BY "HEEL LATCH"

-MAKE SENSE!

As Easy on Your Feet as They Are on Your Budget



Dumont... Instep-hugging open toe, open heel, side buckle high riding pump. In gleaming Black Patent or soft White Calf.



Trocadero... Bewitching sole treatment sandalizes this braided strap, open model in Marine Blue, White or Red Burgundy.



Kently... Does wondrous things to your feet... deftly trimmed with stitching and perforations... side gores. Black, White or Red Burgundy.



Dance... A daring open toe and heel strap for your loveliest afternoon. In White, Black Patent or Lacquer Rust.

MOST STYLES
\$5 AND \$5.50

Slightly higher west of Rockies

Heel Latch SHOES



dedicated to lovelier lines
FORMOLD FOUNDATIONS



Spring silhouettes—more figure-revealing than ever—are climaxed in new loveliness with FORMOLD corsettes and girdles. Slender, rounded hips, clearly outlined waist, longer flattering body lines—all this is firmly yet gently achieved by lightweight power net and woven Lastex as luxurious as fine lingerie.

Naturally these new FORMOLDS are styled with INVIZ-A-GRIPS, the flat, easy-to-fasten garters that

assure smooth, flawless lines... that are infinitely more comfortable... anchor foundations more securely... and put a happy end to costly garter runs.

In the new FORMOLD line for spring, you will find foundations ingeniously designed to flatter every figure, from the amply proportioned womanly type to the slim-as-a-reed miss. FORMOLD foundation garments are reasonably priced from \$5 to \$15.

FORMOLD FOUNDATIONS ARE FEATURED BY THESE LEADING STORES:

ABRAHAM & STRAUS, INC.,
 Brooklyn, N. Y.
 L. S. AYRES & CO., Indianapolis, Ind.
 BLOOMINGDALE BROS., INC.,
 New York, N. Y.
 BOSTON STORE, THE HERZFELD-
 PHILLIPSON CO., Milwaukee, Wis.
 BULLOCK'S, Los Angeles, Calif.

THE H. C. CAPWELL CO., Oakland, Calif.
 THE DAYTON COMPANY,
 Minneapolis, Minn.
 THE EMPORIUM, San Francisco, Calif.
 *WILLIAM FILENE'S SONS COMPANY,
 Boston, Mass.
 *Formolds sold under the trade name 'Grace'
 B. FORMAN COMPANY, Rochester, N. Y.

JOSEPH HORNE CO., Pittsburgh, Pa.
 THE J. L. HUDSON CO., Detroit, Mich.
 HUTZLER BROTHERS CO.,
 Baltimore, Md.
 THE F. & R. LAZARUS & CO.,
 Columbus, Ohio
 THE RIKE-KUMLER CO., Dayton, Ohio
 THE JOHN SHILLITO CO.,
 Cincinnati, Ohio

STIX, BAER AND FULLER COMPANY,
 St. Louis Mo.
 STRAWBRIDGE & CLOTHIER,
 Philadelphia, Pa.
 THE WM. TAYLOR SON & CO.,
 Cleveland, Ohio
 THALHIMER BROTHERS, INC.,
 Richmond, Virginia
 R. H. WHITE CO., Boston, Mass.

*Tra la—tra la...oh, my, what a thrill!
 "Cordials"—fresher than the daffodil.
 They're matched and they're mated,
 The whole world's elated,
 Thanks to Kayser's designing skill.*



Fashion dictates THAT PRETTY LOOK. So...wear Cordials.* Such a *pretty* feel to have undies match! Hence this joyous ensemble. Each piece finished like your handkerchief. Cut to make you slim—in fabric soft as petal skin. Runresist rayon—patterned in Lilliputian ribs. Peachblush or white. Pantie 79¢, Bra 79¢, Slip \$1.39, Gown \$1.65 and up.

*TRADE MARK

BE WISER...BUY
KAYSER

AMERICAN MADE AND SOLD THE WORLD OVER

"Fathers aren't
much trouble"



"Dad was the original barefoot boy. Started at \$3 a week and ended up as president of his firm. He just couldn't understand why my stocking allowance was always in the red."



"He'd fume and he'd bluster, until finally I said, 'Well, why don't you tell me what stockings I should wear?' Father investigated... and bought me my first Berkshire Stockings."



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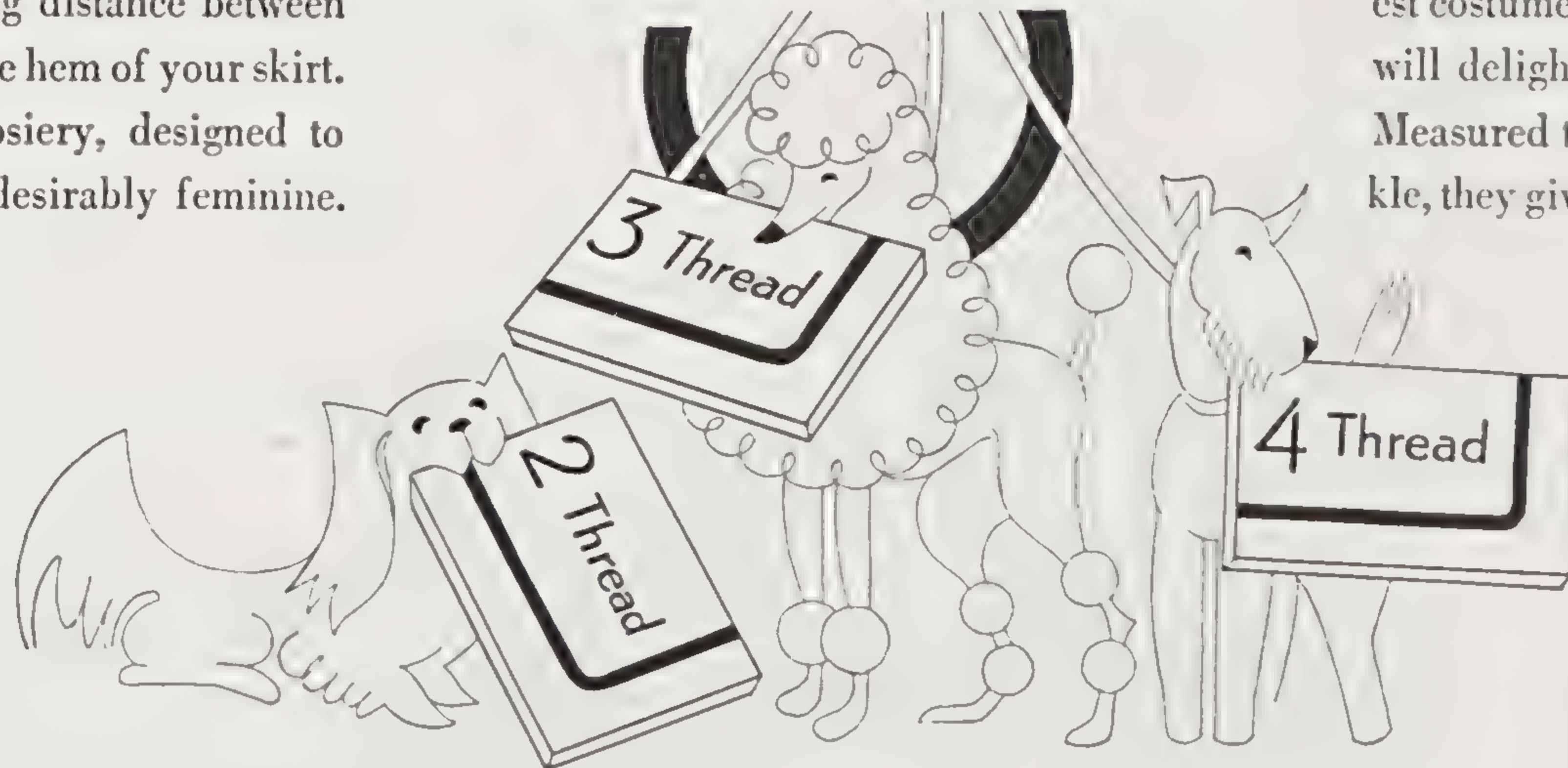
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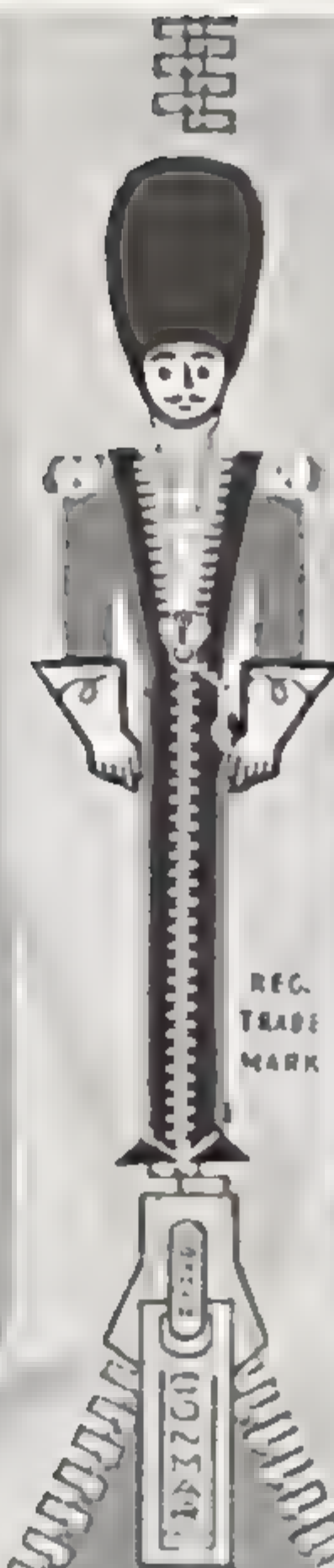
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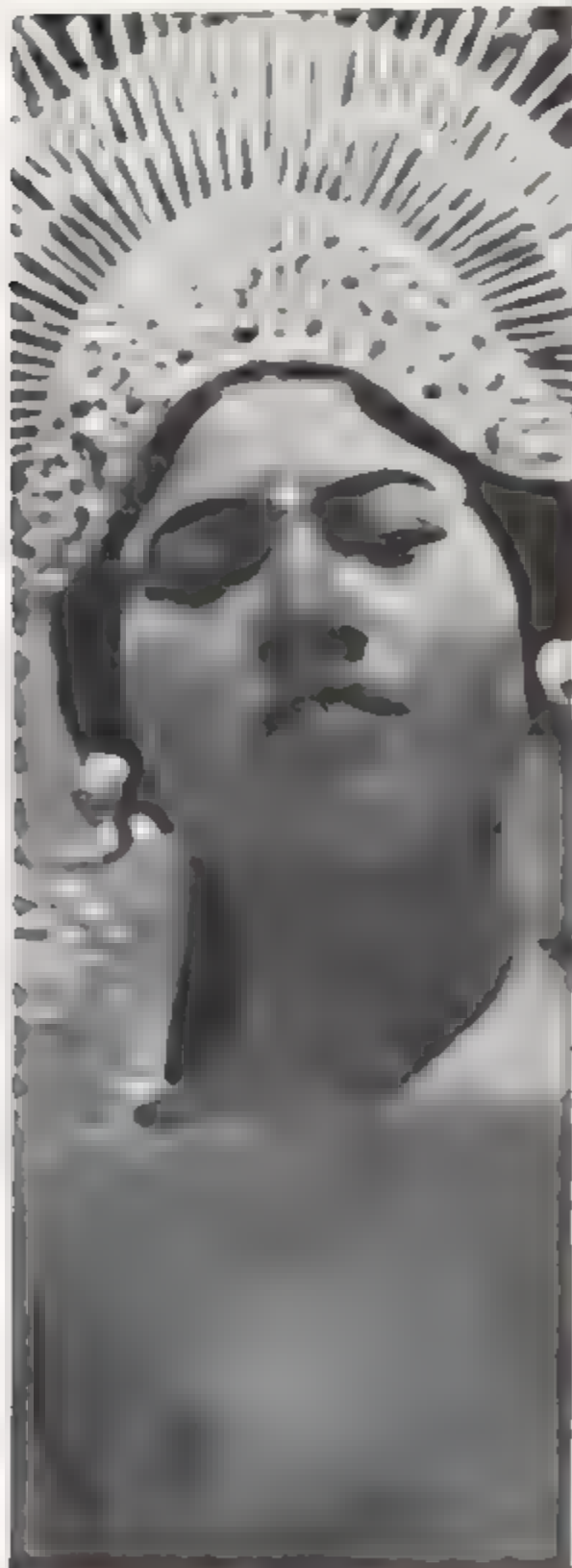
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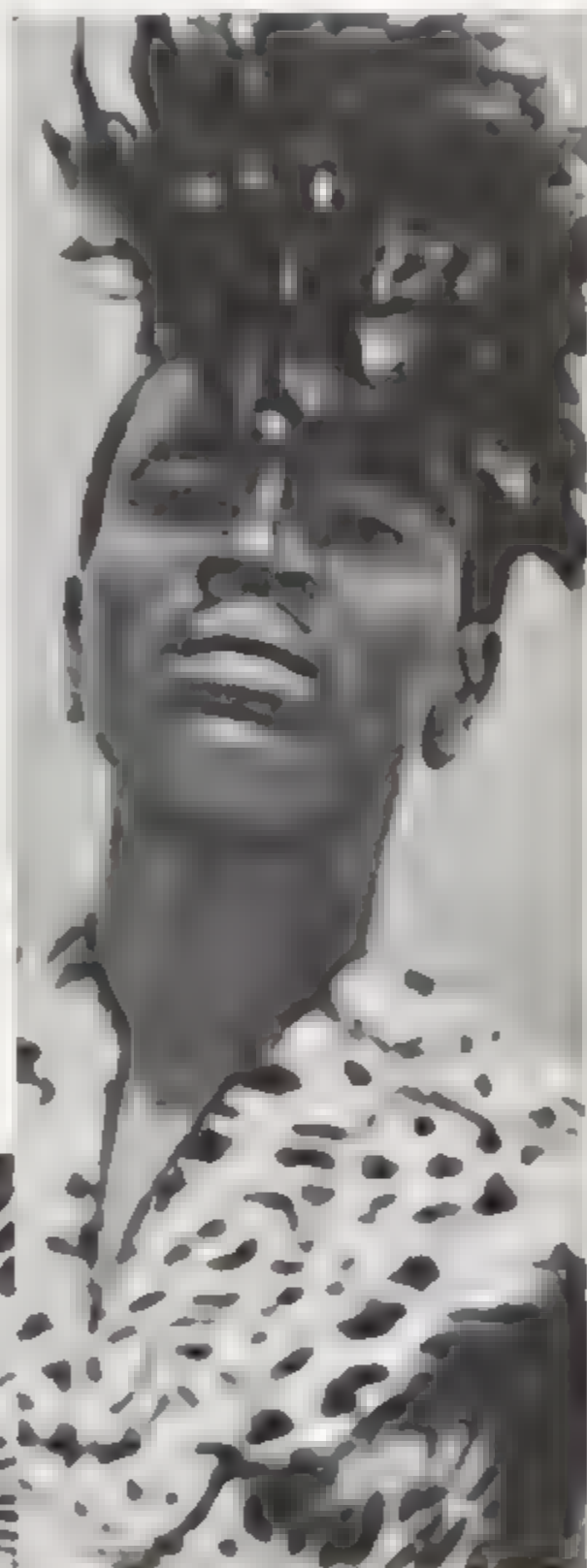
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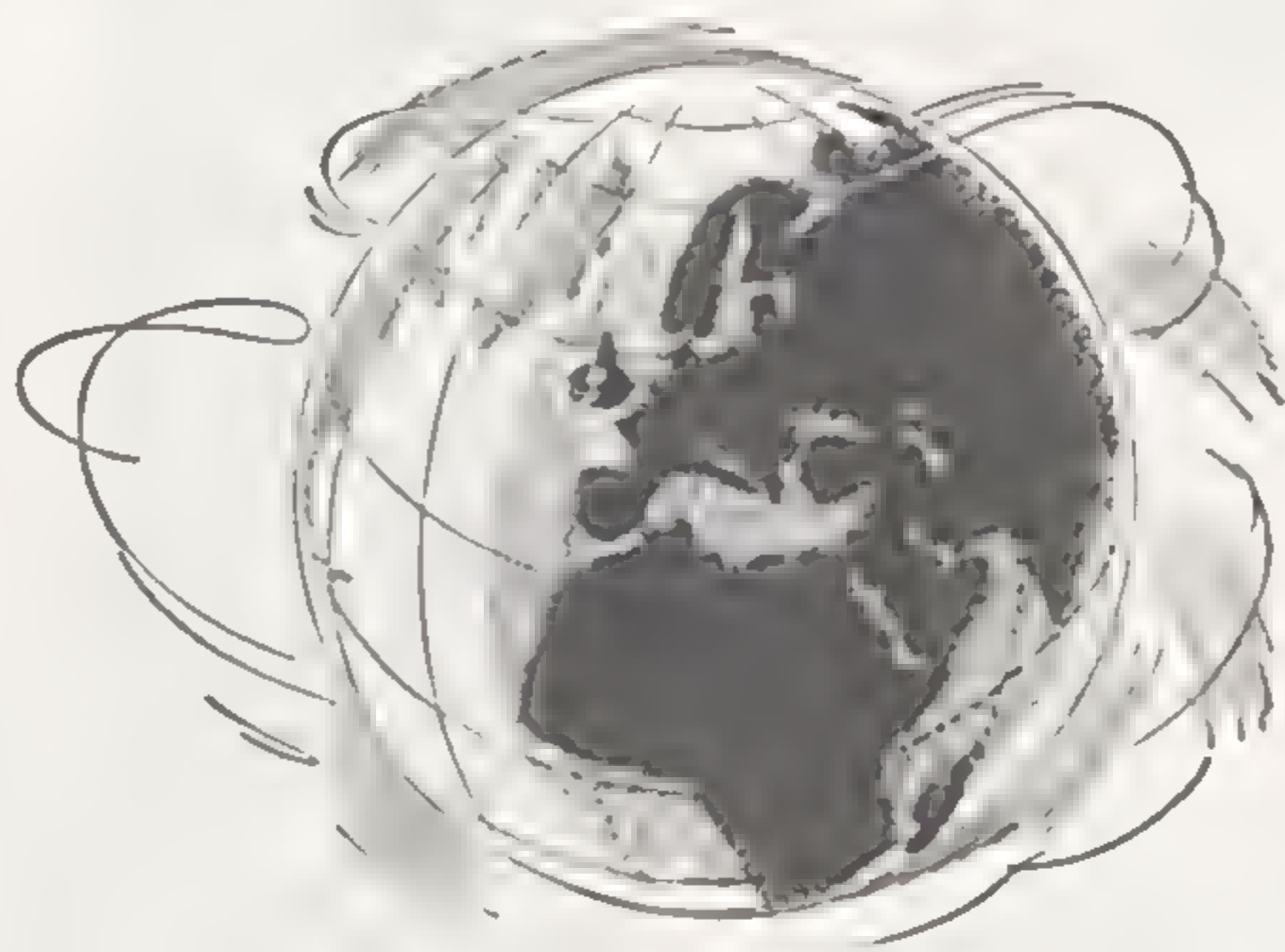
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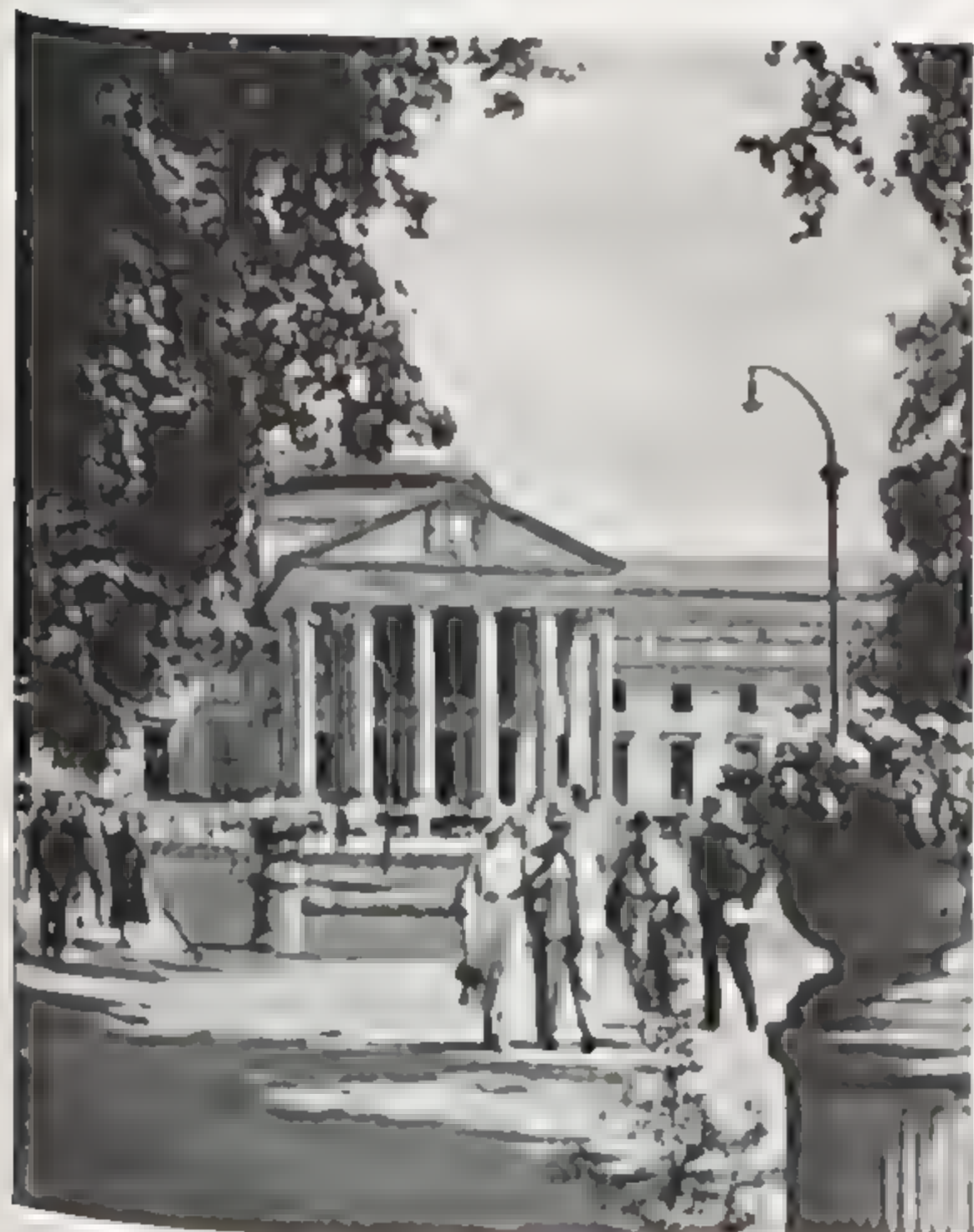
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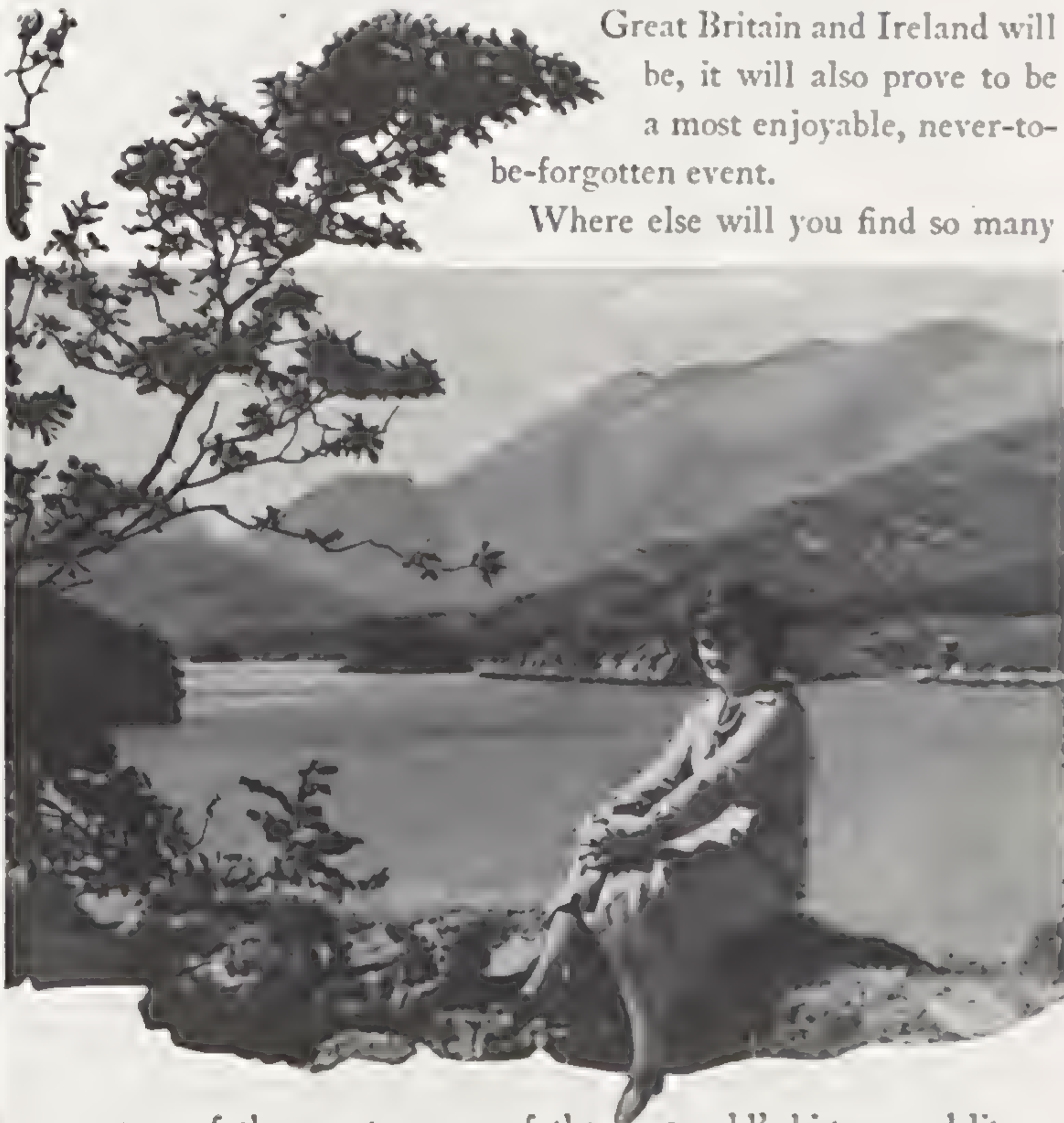
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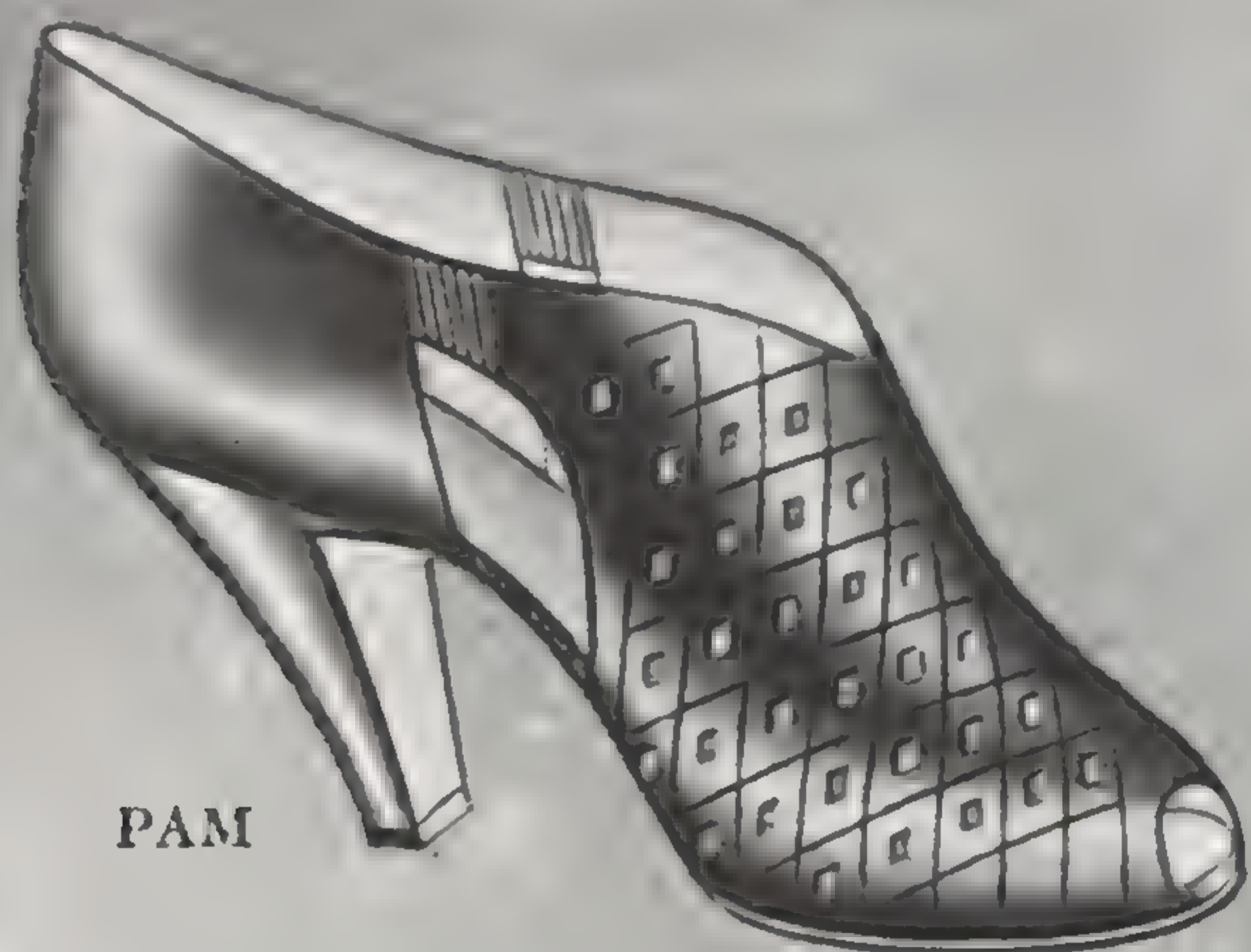


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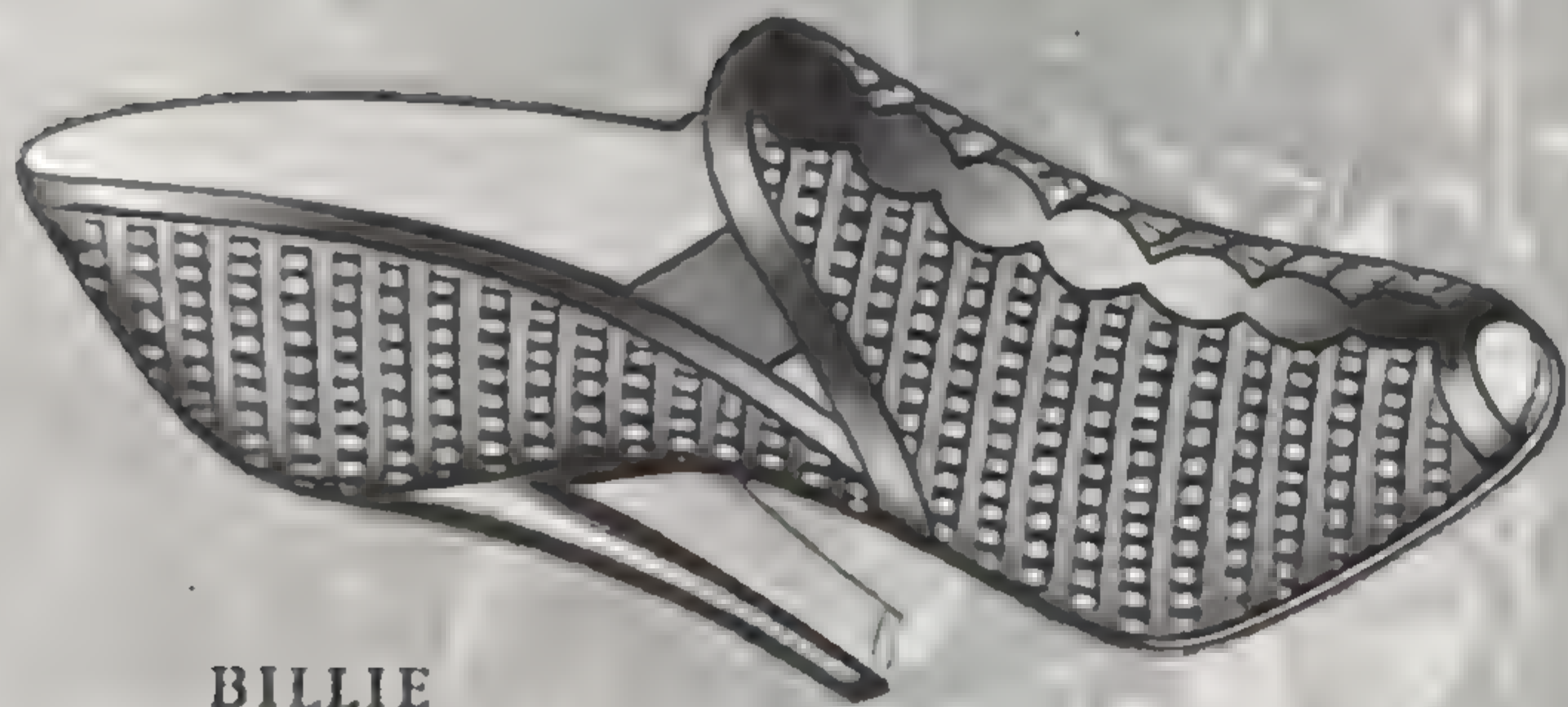
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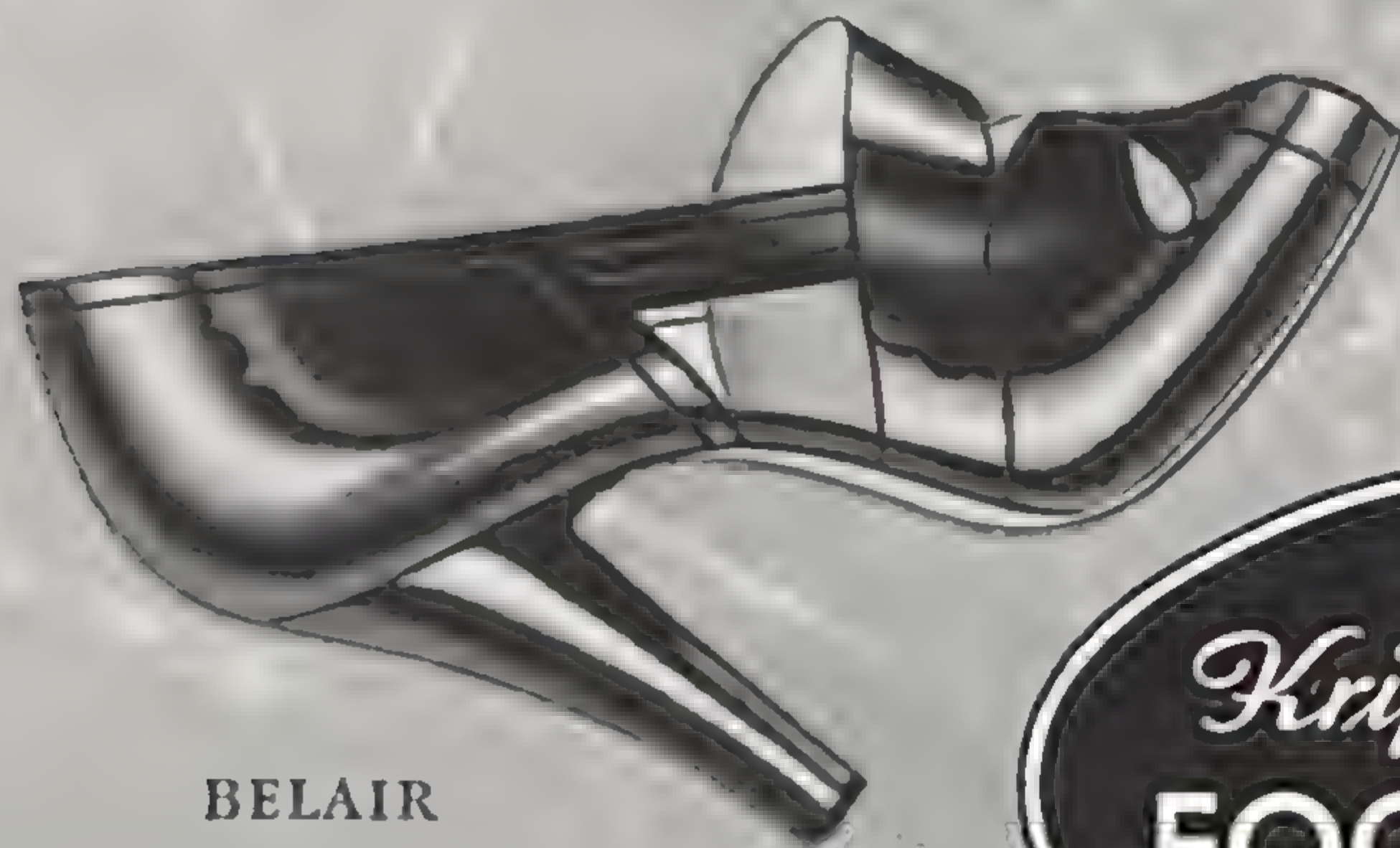
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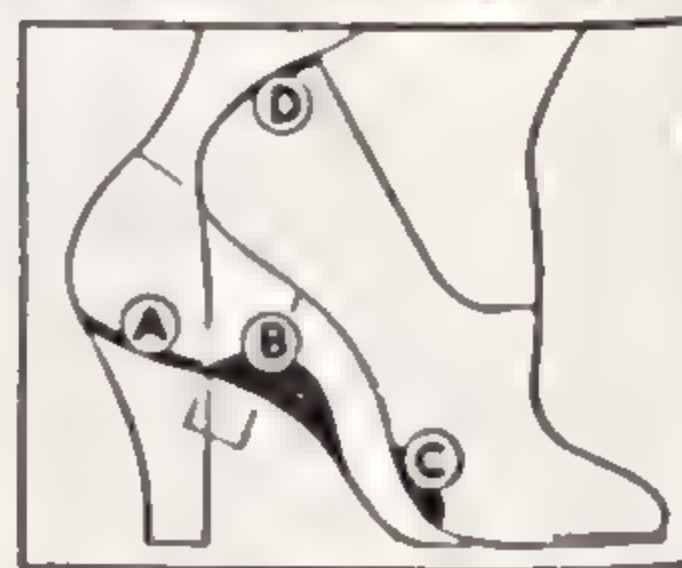


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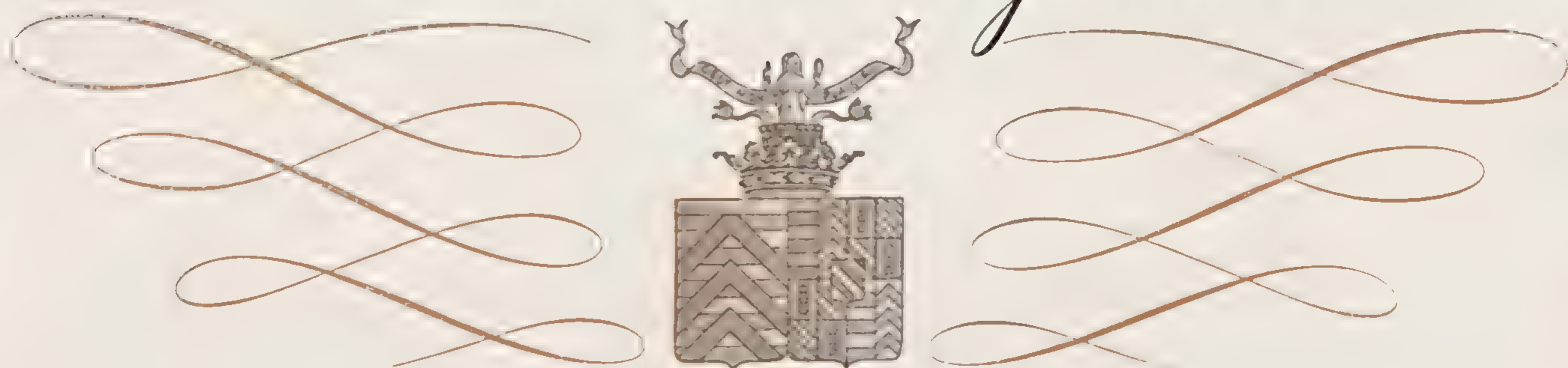
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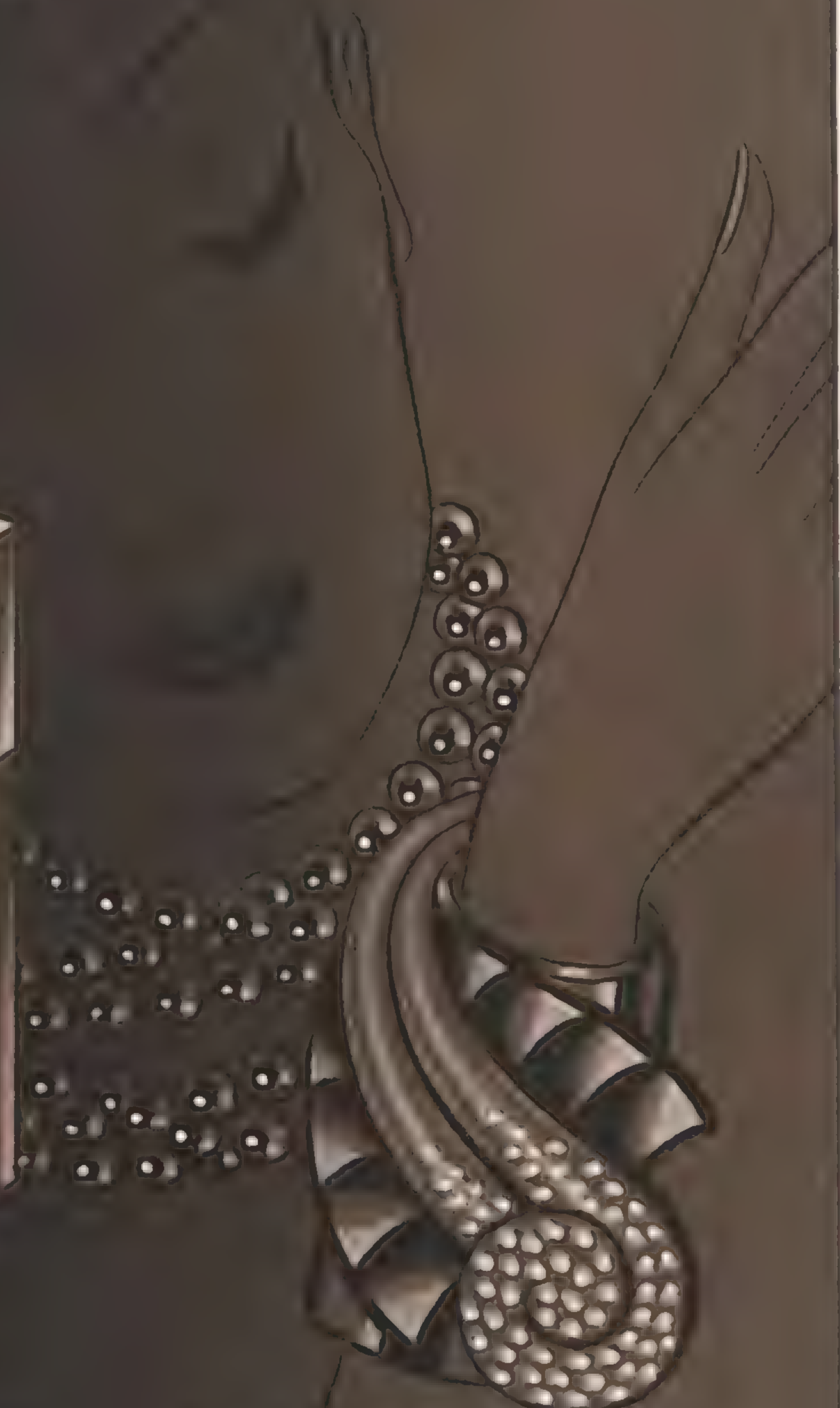
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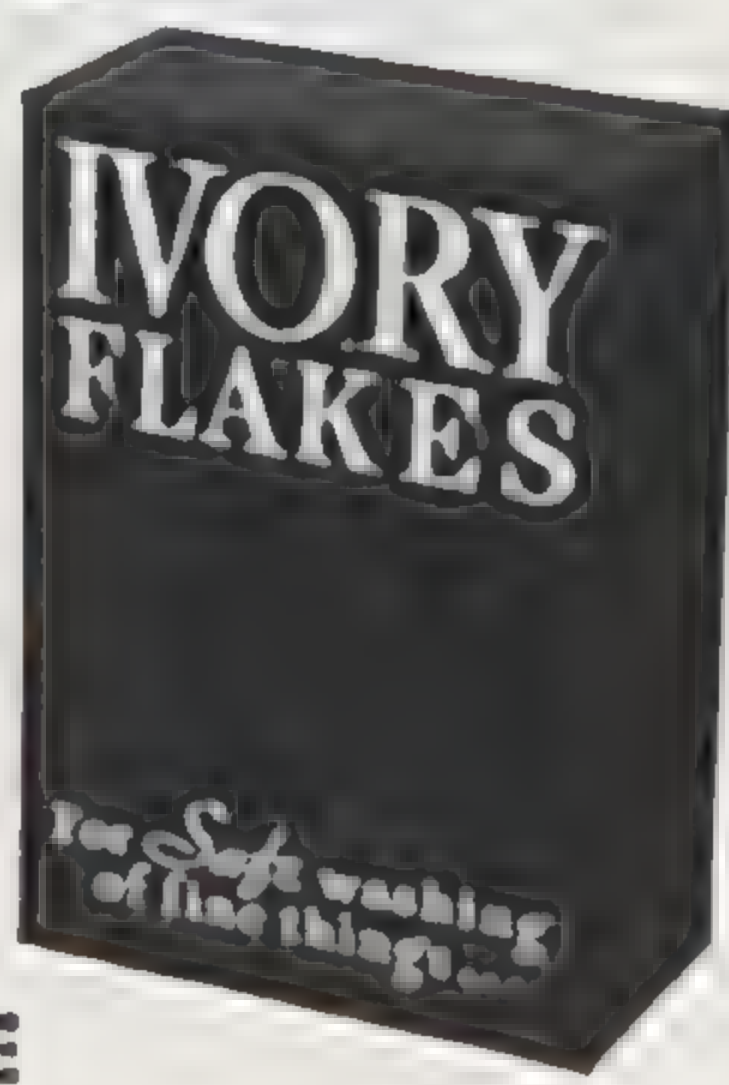
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VOGUE COVERS

Ballet Ball



A big ball is being given on March 23, in the Starlight Room of the Waldorf-Astoria Hotel, by the Ballet Guild. Members of the company of the Ballet Russe de Monte Carlo will perform at the ball, and the proceeds will go towards a new, all-American ballet, to be chosen by a competition for libretto, score and décor.

The dancers (and many of the balletomanes) will come straight from the last performance of the short spring season that the Ballet Russe de Monte Carlo is giving at the Metropolitan Opera House. "Giselle," Beethoven's Seventh Symphony, and "Gaité Parisienne" are to be given that night, and at the ball there will be a "divertismo."

Mademoiselle Curie

Mademoiselle Eve Curie, the daughter of the courageous and inspired scientist, and the author of the beautiful biography of her mother, is arriving in this country early in March for a visit to the San Francisco World's Fair, to be followed by a lecture tour. Before coming to New York, where she will lecture on April 5, Mademoiselle Curie will speak in Beaver Falls, Pennsylvania; Coral Gables, Florida; Chicago, Detroit, Boston, and Montreal.

Besides her biography of Madame Curie, Mademoiselle Curie has translated an American play, "Spread Eagle," into French, and writes regularly for the Parisian journals and magazines. The subjects of her lectures will be "The Magic of Radium" and "Science and a Woman"—dealing mainly with her mother's and sister's lives and work. Her sister, Irene Curie, won the Nobel Prize in Physics.

Badminton

The United States Badminton Championships, a closed tournament for members of clubs belonging to the American Badminton Association, are being held on March 23, 24, and 25. This is the Third Annual Tournament, with contestants from all over America. The present champion of the men's singles is Walter Kramer, of Detroit, the women's singles champion is Mrs. Del Barkhuff, of Seattle, Washington. The men's doubles title-holders are also from Seattle, and the women's doubles winners are from Westport, Connecticut.

In addition to these events, there are the mixed doubles and a men's doubles for "Veterans"—men over forty. The present holders of this title are George McCook, of Pasadena, and H. Henriquez, of Philadelphia.

The tournament will be held at the One Hundred and Sixty-Fifth

Regiment Armory at Twenty-Sixth Street and Lexington Avenue, and if there is any one left with the illusion that Badminton is something gentle that was played on the lawns of England by Edwardian ladies, one look at the heated contestants in the Armory, on those three March days, will change his mind.

Lycée Français

The sound, logical reasoning power of the French people is apparently not entirely an accidental trait. It is encouraged and developed by a formal course of study which considers that characteristic as important in education as grammar or mathematics.

Here, in New York, there is a school, called the Lycée Français, where about one hundred boys and girls (seventy-five of them French and twenty-five American) are being taught under that system. The curriculum and all but five of the twenty teachers are French. Most of the French children are studying for the extremely difficult Baccalauréat examinations. The American children are learning French as they would abroad, and, for those parents who can't seem to find the right French governess and yet wish their children to learn the language, the Lycée is the answer.

The Lycée received its first charter from the Board of Regents of the University of the State of New York in 1936 and is under the patronage of many distinguished Americans and Frenchmen. Among them are the French Ambassador, Comte de Saint-Quentin; Dean Gildersleeve of Barnard College; and Dr. A. Hamilton Rice. This is the first winter of the Lycée in its new building at 3 East Ninety-Fifth Street.

Britannia's bid



The new *Mauretania* will soon be ready. Her hull was launched last summer, on the same slipway at Birkenhead on the River Mersey that was used for the *Rodney*, one of England's greatest battleships. She will be bigger, and will have more cargo space than the old *Mauretania* that was the pride of British shipping in her day.

As she is a six-day ship, a trip in the new *Mauretania* will cost much less than it does on the bigger ships. On some of her trips, she will dock right at London, an ideal arrangement for those travelling with several children and lots of luggage.

For this new liner, Lancashire is sending her furniture, Ireland her linen, and Sheffield her steel. The ship will make her maiden voyage from England on June 17.

THE TOWN

Mexico on canvas



Paintings by Doris Rosenthal will be at the Midtown Gallery from March 21 until April 8. There are some charcoal drawings, but most of the exhibition consists of oil-paintings. All of them were done in Mexico, where Miss Rosenthal spent a year and a half on a Guggenheim Fellowship. Her work is original and good, particularly the paintings of the Mexican children—solemn and self-contained, with great dark eyes.

Middle European

When Repeal brought to New York a renaissance of restaurants, one of the first to endear itself to a public eager for good food and wines was the Hapsburg, 313 East Fifty-Fifth Street. Amusingly decorated by Bemelmans in the manner of the Austria of Franz Josef, this little restaurant, housed in an old-fashioned building, was a magnet for those who liked Mittel-European *gemütlichkeit*.

If you liked the Hapsburg when it was first opened, you should find it even more to your liking now. Under the guiding hand of Mary Frost Mabon, one of our most distinguished gourmets (or is there a feminine, *gourmette*?), the Hapsburg has many new "talking points."

The new maître d'hôtel is Joseph, whom you probably remember from his long service at Voisin. The new chef is Dominique, who was the assistant chef at the Brook Club. Mrs. Mabon's flair for wines is apparent from a study of the wine-card (still printed on those amusing, huge sheets). There are not only vintages for the most exacting, but also Alsatian wines (more and more popular with lovers of the Rhine-type of wines), graves, still champagne—all around a dollar and a half a bottle.

The menus are even more interesting than before. One of the best luncheons in town (for the price—around a dollar) includes such good items as *pâté maison*, *potage Franz Josef*, eggs cooked in delicious new ways, and dishes made from old Austrian recipes. A different *torte* (including the popular Sacher variety) is on the menu each day. And speaking of Sachers, the Hapsburg features "Reunion in Vienna" evenings every Sunday. It is pleasant to drop in late-ish and order a Sabbath specialty, French pancakes stuffed with chicken paprika, while Karl strums a zither in the background.

One more Hapsburg note: the third floor has been renovated and made into two private dining-rooms. One is called The Studio; the other, the Schubert Room—and both are equally attractive. This is a marvelous place to give a party for those who've "been everywhere, done everything." A dinner up in the Hapsburg apartments takes you back to the Vienna we could—and do—weep for.



Skating

For grace and beauty of motion, such as most of us achieve only in our dreams, nothing has ever equalled ice-skating. And the skating carnivals held at Madison Square Garden seem to prove that very few things have ever equalled it as a box-office attraction, either.

This year, the Skating Club of New York is holding its Sixth Annual International Carnival, for the benefit of the Convalescent Relief Division of the Bellevue Hospital Social Service Bureau and the Carroll Club, on March 24 and 25, 27 and 29. It is given only in the evening and, as usual, at Madison Square Garden. All the skaters, except the comedy team, are amateurs. Miss Megan Taylor, the present Women's World Champion; Freddy Tomlins, the seventeen-year-old English wonder boy; and Monsieur et Madame Pierre Brunet of France are expected. There will be many others from the United States and Canada.

The history of the Skating Club Carnivals is a success story—each year the performances scheduled prove to be fewer than the public insist on and finally get. Many tickets have already been sold for this year's schedule, but, if you wait until the last moment and find there are no more to be had, there may well be so many like you, that an extra performance will have to be given.

Town gossip



....At the Ferargil Gallery, there will be two exhibitions, running from March 13 to March 27. Charles Cagle, whose first one-

man show last year attracted so much attention, will exhibit about twenty-five of his brilliant, dashing oil-paintings. Anna Gilman Hill, who has revived the old-fashioned art of "spatterwork," is exhibiting her delicately shaded prints of flowers—the ghosts of those in the Flower Show a few blocks away....

....Silhouettes of every kind—portraits, illustrations for books, newspapers, and the theatre—are being shown through the month of March in Fred Mayer's exhibition at the Hudson Park branch of the Public Library, at 10 Seventh Avenue South, five blocks from Sheridan Square....

....The boys at the Avon Old Farms School are, apparently, tremendously interested in photography, and the Camera Club of the School is having an exhibition of the boys' work at the Ferargil Gallery during the week of March 27. Their subjects are still life, animals, abstracts, and the boys themselves.

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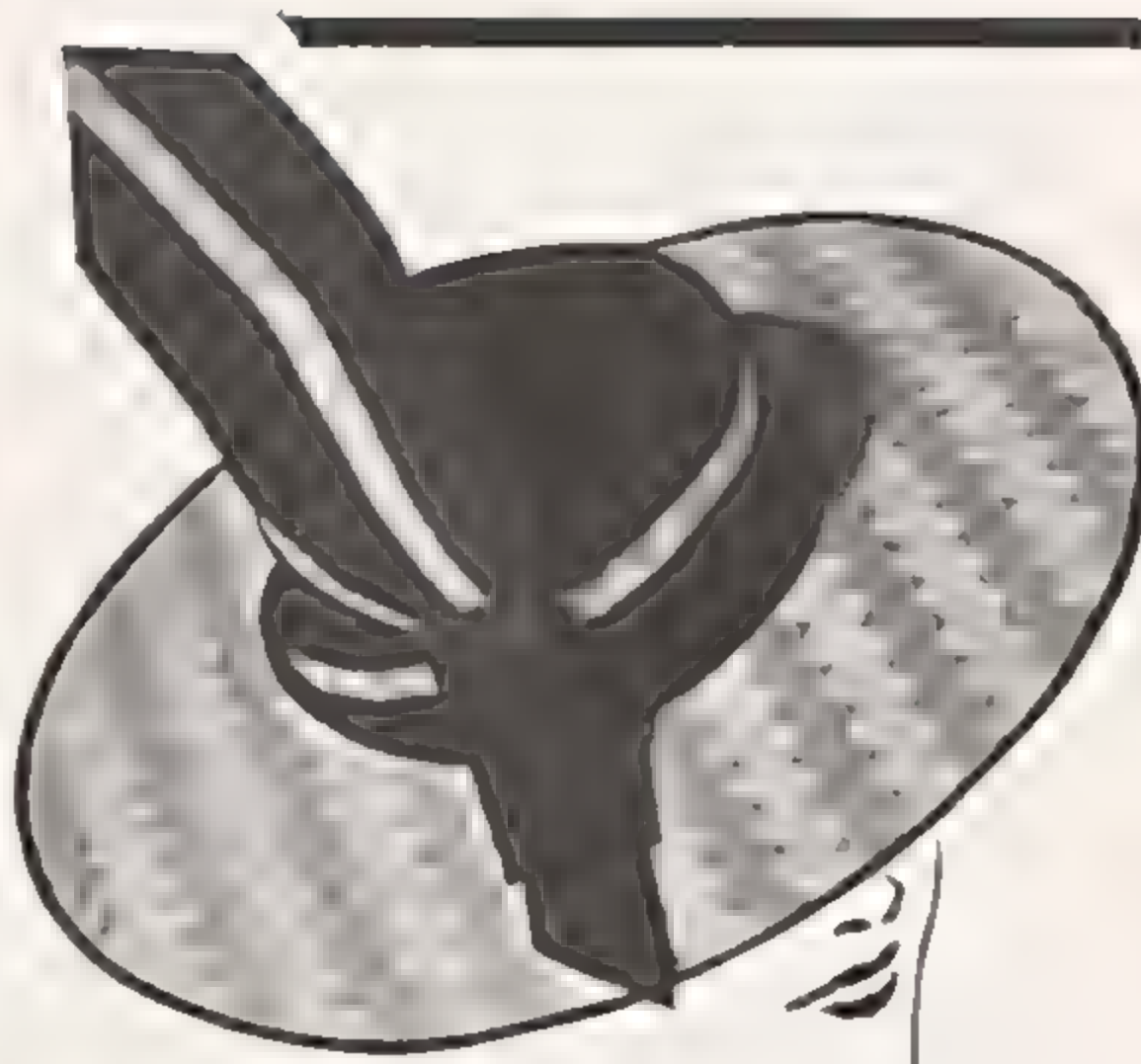
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Chase—On February 9, to Mr. and Mrs. Peter Chase (Sally Washington), of New York and Clinton, New York, a daughter.

Collins—On January 25, to Mr. and Mrs. Morgan A. Collins, junior (Georgette Chatillon), of New Canaan, Connecticut, twins, a boy and a girl.

de Haven—On January 21, to Mr. and Mrs. Walter T. de Haven (Dorothy L. Derby), of Stamford, Connecticut, a son, William Townsend de Haven.

McCabe—On January 17, to Mr. and Mrs. Lewis B. McCabe (Helen E. Crosby), of Garrison, New York, and New York, a daughter.

Walker—On January 31, to Mr. and Mrs. Elsha Walker, junior (Lucile Thornton Thieriot), of Beverly Hills, California, a daughter.

CHARLOTTE, NORTH CAROLINA

Dalton—On January 14, to Mr. and Mrs. Harry L. Dalton (Mary Keesler), a daughter, Mary Elizabeth Dalton.

Mason—On January 25, to Mr. and Mrs. Charles E. Mason (Edna Carson), a daughter, Carolyn Mason.

FALL RIVER

Flynn—On December 8, to Mr. and Mrs. John Flynn, a son, John Doyle Flynn.

McLean—On February 3, to Mr. and Mrs. J. Bradford McLean, a son, James Arnold McLean.

Turner—On January 23, to Mr. and Mrs. Maxwell Turner, a son, Maxwell Fisher Turner.

LINCOLN, NEBRASKA

Turner—On January 26, to Mr. and Mrs. Frank Lee Turner (Joan Ridnour), a son, Thomas Lee Turner.

MONTGOMERY, ALABAMA

Crump—On December 20, to Mr. and Mrs. James Noble Crump (Mary Elizabeth Bashinsky), a daughter, Jane Noble Crump.

PITTSBURGH

Detwiler—On December 9, in Pittsburgh, Pennsylvania, to Mr. and Mrs. John Gano Detwiler (Lucretia Ann Ruark), of Tarentum, Pennsylvania, a son, John Travers Detwiler.

POUGHKEEPSIE

Sweet—On February 1, to Mr. and Mrs. Everett L. Sweet (Dorothy Phelps), a son, James Newton Sweet.

SYRACUSE

Cooper—On January 15, to Mr. and Mrs. Stuart W. Cooper (Ellen Fitch), a daughter.

ENGAGEMENTS

NEW YORK

Baldrige-Cutter—Miss Jean Baldrige, daughter of Mr. and Mrs. J. Lakin Baldrige, of Ithaca, New York, and Bermuda, to Mr. John Elliot Cutter, son of Mr. and Mrs. Elliot Cutter, of New York and Westhampton, Long Island.

Goetchius-Plumb—Miss Mary T. Goetchius, daughter of Mr. and Mrs. Morgan Goetchius, of Smithtown, Long Island, to Mr. Charles D. Plumb, son of Mr. and Mrs. Harry Plumb, of East Norwich, Long Island.

Hobbins-Harris—Miss Mary Alice Hobbins, daughter of Mr. and Mrs. James Russell Hobbins, of New York, to Mr. A. Baird Harris, junior, of New York, son of Mr. and Mrs. A. B. Harris, of Lakeland, Florida.

Speed-Sexton—Miss May Mason Speed, of New York, daughter of the late Philip Speed and Mrs. Speed, of the University of Virginia, Virginia, to Mr. Michael James Sexton, son of Mr. and Mrs. Frank Eldredge Sexton, of Sioux Falls, South Dakota.

Wick-Bolton—Mrs. Myron C. Wick, junior, of Greenwich, Connecticut, daughter of Mr. and Mrs. John Raynard Todd, of Summit, New Jersey, and Camden, South Carolina, to Mr. Newell Castle Bolton, of Mentor, Ohio.

BOSTON

Bemis-Perry—Miss Marjorie Delight Bemis, daughter of Mrs. Albert Farwell Bemis, of Chestnut Hill, Massachusetts, to Mr. Arthur Perry, junior, son of Mr. and Mrs. Arthur Perry, of Boston, Massachusetts.

BUFFALO

Wattles-Pulleyn—Miss Peggy Wattles, daughter of Mr. and Mrs. Frank Erblin Wattles, to Mr. Robert Francis Pulleyn, of New York.

ELIZABETH

Donavin-Pierson—Miss Jean Hayward Donavin, daughter of the late Mr. and Mrs. Charles Stuart Donavin, to Mr. John Galpin Pierson, son of the late Dr. Henry Morton Pierson and Mrs. Pierson, of Roselle, New Jersey.

Keep-Stern—Miss Margaret Keep, daughter of Colonel Henry Keep and Mrs. Keep, to Mr. Jonathan Dwight Stern, son of the late Randall Hoyt Stern and Mrs. Stern, of Westfield and Orient, Long Island.

ELMIRA

McLeod-Mellor—Miss Marjorie Learned McLeod, daughter of Mr. and Mrs. Arthur Brundage McLeod, to Mr. George Arnold Mellor, son of Mr. and Mrs. Arthur Mellor, of Pawtucket, Rhode Island.

MEMPHIS

Maury-Young—Miss Elizabeth Ann Maury, daughter of Mr. and Mrs. William P. Maury, to Mr. Thomas Kay Young.

MILWAUKEE

Ott-Kleckhefer—Miss Virginia Ott, daughter of Mr. and Mrs. Irving W. Ott, of Milwaukee and Pine Lake, Wisconsin, to Mr. Robert Kleckhefer, son of Mr. and Mrs. John W. Kleckhefer, of Chicago and Lake Forest, Illinois.

PHILADELPHIA

Denison-Myers—Miss Mary Elizabeth Denison, daughter of Mrs. John Morgan Denison, of Rosemont, Pennsylvania, to Mr. Edward B. Myers, junior, son of Mr. and Mrs. Edward B. Myers, of Chestnut Hill, Pennsylvania.

SEATTLE

Agnew-Evans—Miss Patricia Agnew, daughter of Mrs. Augustus W. Agnew, to Mr. Robert Evans.

Elfendahl-Parker—Miss Virginia Elfendahl, daughter of Mr. Victor H. Elfendahl, to Mr. Charles Cooper Parker.

SYRACUSE

Marsellus-Conde—Miss Betty Jane Marsellus, daughter of Mr. and Mrs. John C. Marsellus, of Syracuse, New York, to Mr. William W. Conde, son of Mr. and Mrs. Harold W. Conde, of Watertown, New York.

TULSA

Boswell-Keontz—Miss Ann Boswell, daughter of Mr. A. Y. Boswell, to Mr. Frederick Bowers Keontz, junior, son of Mr. and Mrs. Frederick B. Keontz.

Fleming-Powers—Miss Elizabeth Susan Fleming, daughter of Mr. and Mrs. Walter William Fleming, of Tulsa, Oklahoma, to Mr. William Knight Powers, of Tulsa, son of Mr. and Mrs. J. P. Powers, of Checotah, Oklahoma.

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SOCIETY

WEDDINGS

NEW YORK

Debevoise-Doughty—On February 24, in Thompson Memorial Chapel, Mr. Robert Lord Debevoise, son of Mr. and Mrs. George Debevoise, of New York, and Miss Betsy Hart Doughty, daughter of Professor William Howard Doughty and Mrs. Doughty, of "Elscot," Williams-town, Massachusetts.

Joseph-Lindsley—On February 18, in the Chapel of the Church of the Heavenly Rest, New York, Mr. Henry Joseph, junior, son of Mr. and Mrs. Henry Joseph, of Montreal, Canada, and Miss Isabel Fanshawe Lindsley, daughter of Mr. and Mrs. Van Sinderen Lindsley, of Lawrence, Long Island.

Kerr-Mixsell—On January 14, in Saint James' Episcopal Church, Mr. E. Coe Kerr, junior, son of Mr. and Mrs. E. Coe Kerr, of New York and Mill Neck, Long Island, and Miss Mallory Mixsell, daughter of Dr. Harold Ruckman Mixsell and Mrs. Mixsell, of New York and Locust Valley, Long Island.

Roosevelt-Rich—On January 14, Mr. George Emlen Roosevelt, of New York and Oyster Bay, Long Island, son of the late Mr. and Mrs. W. Emlen Roosevelt, and Mrs. Mildred Cobb Rich, of New York and Norfolk, Virginia, daughter of Mrs. James de C. Cobb, of Norfolk.

Warburg-Hart—On January 31, Mr. Paul Felix Warburg, third, son of the late Felix M. Warburg and Mrs. Warburg, and Mrs. Frank C. Hart, daughter of Mrs. Helen Falls Woodworth, of New York, and Mr. Frank Kingsbury Woodworth, of Rochester, New York.

BALTIMORE

Shreve-Wampole—On January 28, in Emanuel Church, Mr. Richard Shannon Shreve, son of Mr. and Mrs. Benjamin D. Shreve, of Chestnut Hill, Massachusetts, and Miss Mary Elizabeth Wampole, daughter of Mr. and Mrs. Albert K. Wampole, of Baltimore, Maryland.

CLEVELAND

Brown-Garfield—On January 2, Mr. Alexander Cushing Brown, junior, son of Mr. and Mrs. Alexander Cushing Brown, and Miss Janet Dodge Garfield, daughter of Mrs. John Newell Garfield, of Mentor, Ohio.

Perry-Greene—On January 14, Mr. Albert Dean Perry, son of Mr. and Mrs. Drake T. Perry, and Miss Helen Wade Greene, daughter of Mr. and Mrs. Edward B. Greene.

LINCOLN, NEBRASKA

Taylor-Bates—On February 10, Mr. John Crawford Taylor, son of Dr. Charles E. Taylor and Mrs. Taylor, of Tacoma, Washington, and Mrs. C. Ellis Bates, daughter of Mr. and Mrs. Radford Alonzo Murray.

MANSFIELD

Green-Voegele—On October 29, in Mansfield, Ohio, Mr. William Thomas Green, son of Mrs. A. L. Green, of Charleston, West Virginia, and Miss Virginia Martha Voegele, daughter of Mr. and Mrs. Frank A. Voegele, of Mansfield.

MEMPHIS

Humphreys-Crump—On January 12, Mr. George Wilson Humphreys, son of Mr. and Mrs. Benjamin George Humphreys, and Miss Sara Macrae Crump, daughter of Mrs. Frank Millington Crump.

MONTGOMERY, ALABAMA

Dunstan-Crittenden—On December 23, in the Church of the Ascension, Mr. Arthur Mell Dunstan, of Auburn, Alabama, and Washington, D. C., son of Dr. Arthur St. C. Dunstan and Mrs. Dunstan, of Auburn, and Miss Effie Stanley Crittenden, of Montgomery, daughter of Mr. Stephen Stanley Crittenden, of Greenville, South Carolina.

Foote-Douglass—On February 1, Mr. Walter Ogilby Foote, of Atlanta, Georgia, and Montgomery, Alabama, son of the late Walter Ogilby Foote and Mrs. Foote, of Atlanta, and Miss Elizabeth Douglass, daughter of the late Hartwell Douglass and Mrs. Douglass, of Montgomery.

NEW HAVEN

Gillie-Berrien—On January 14, in the Dwight Memorial Chapel of Yale University, Mr. James Ross Gillie, son of Mr. and Mrs. George Ross Gillie, of Douglaston, Long Island, and Miss Mary Elizabeth Berrien, daughter of Admiral Frank D. Berrien and Mrs. Berrien, of New Haven, Connecticut.

WEDDINGS

Pond-Clark—On January 11, in New York, Mr. Lawrence Pond, son of Mrs. Nicholas M. Pond, of Milford, Connecticut, and Mrs. Madeline Clark, daughter of Mr. and Mrs. Arthur Elwood Clark, of Hamden and Pine Orchard, Connecticut.

PHILADELPHIA

Pemberton-Siter—On January 3, in the Washington Memorial Chapel, Valley Forge, Pennsylvania, Mr. Henry Rawle Pemberton, son of the late Henry Pemberton and Mrs. Pemberton, of Chestnut Hill, Pennsylvania, and Miss Elizabeth Barry Siter, daughter of Mrs. Barry Siter, of Green Hill Farms, Overbrook, Pennsylvania, and of Dr. E. Hollingsworth Siter, of Philadelphia, Pennsylvania.

RICHMOND

Williams-Brown—On December 2, Dr. Ennion Skelton Williams, son of the late Dr. Ennion Gifford Williams and Mrs. Williams, and Miss Ann Hill Brown, daughter of the late Mr. and Mrs. William Horatio Brown.

SAINT JOSEPH, MISSOURI

Clark-Porter—On November 26, Mr. Robert Clark, of Cedar Rapids, Iowa, son of Mr. and Mrs. William Clark, of Saint Joseph, and Miss Ellen Lacy Porter, daughter of Mr. and Mrs. George E. Porter.

SAINT LOUIS

Desloge-Malcolm—On January 2, in Palm Beach, Florida, Mr. Firmin V. Desloge, fourth, son of Mr. and Mrs. Firmin V. Desloge, of Saint Louis, Missouri, and Miss Durie Malcolm, daughter of Mr. and Mrs. George H. Malcolm, of Palm Beach and Chicago, Illinois.

SAN DIEGO

Ney-Clarke—On February 25, in Saint Francis' Chapel, San Diego, California, Mr. Paul Sprague Ney, of Cheshire, Connecticut, and Miss Genevra Clarke, daughter of Mr. and Mrs. Archibald Clarke, of San Diego.

SAN FRANCISCO

Fish-Roark—On January 10, in Carmel Valley, California, Mr. Sidney W. Fish and Mrs. Foss Roark, daughter of former Governor Eugene Foss, of Massachusetts.

SEATTLE

Brinkley-Wolgumuth—On December 27, Mr. Robert C. Brinkley, son of the late Robert C. Brinkley and Mrs. Brinkley, and Miss Janice Wolgumuth, daughter of Mr. and Mrs. P. U. Wolgumuth.

Buschmann-Hewitt—On January 4, Mr. Robert Elgil Buschmann, son of Mr. and Mrs. Elgil Buschmann, and Miss Helen Hewitt, daughter of Mr. and Mrs. John Hewitt.



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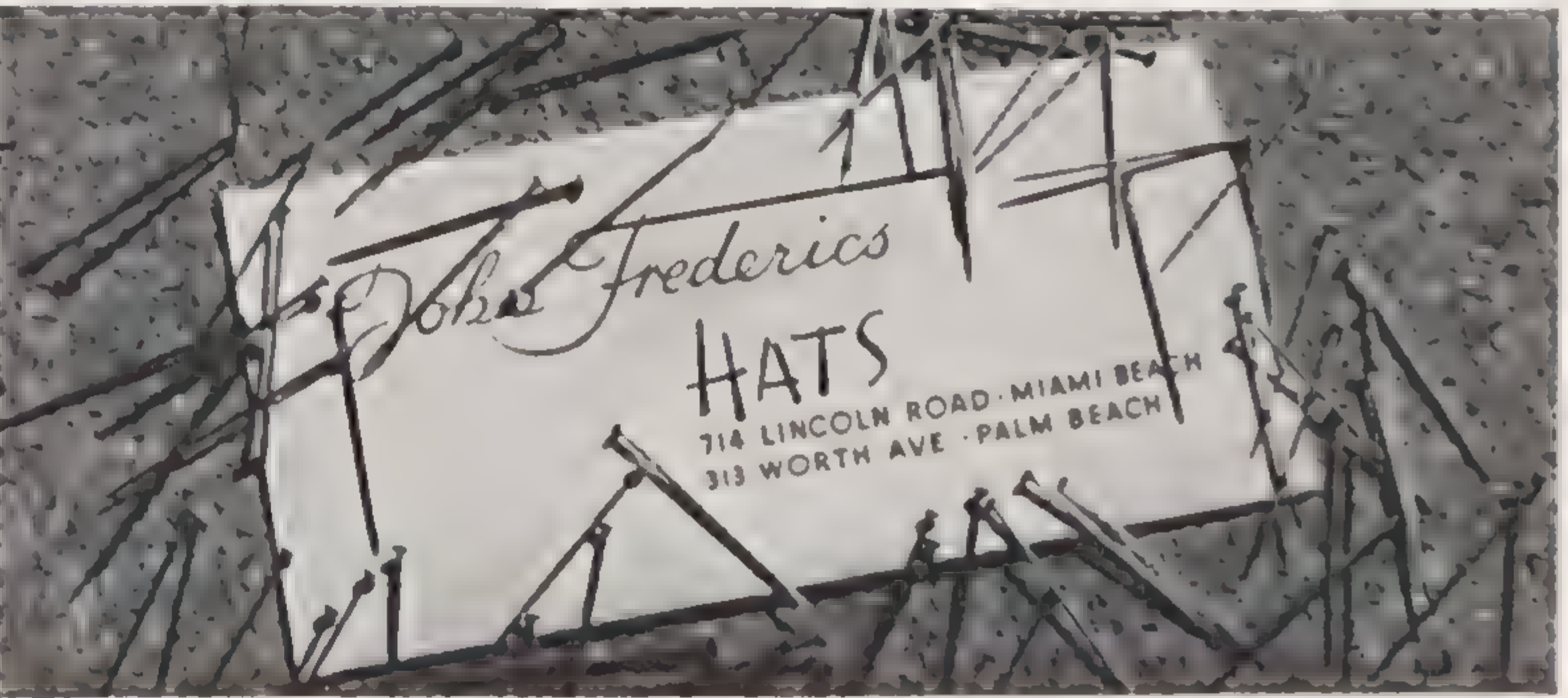


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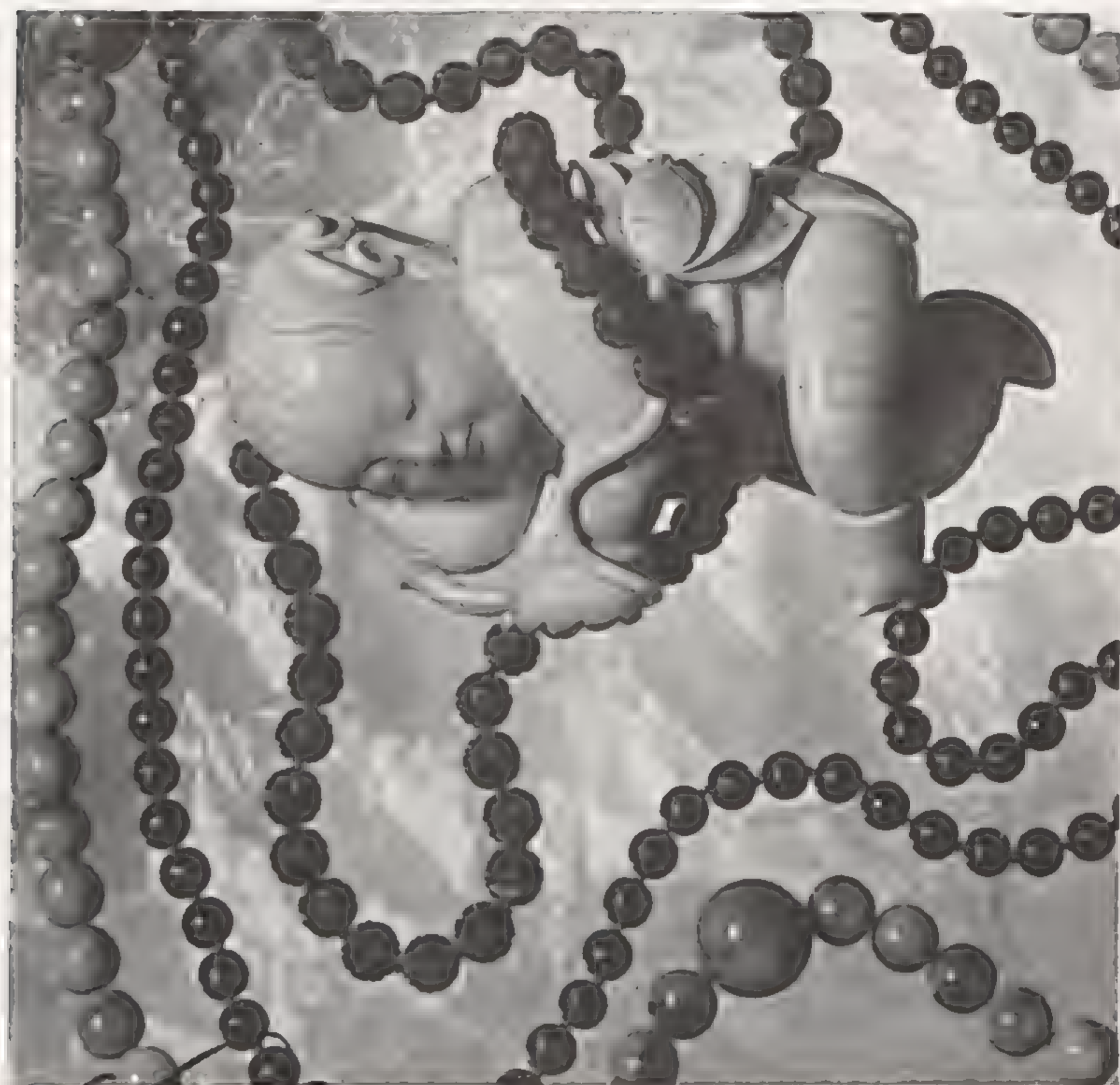


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SIX WEST FIFTY-SEVENTH STREET, NEW YORK

DECORATOR'S DAY-BOOK

CURTAIN GOING UP—With two bouncing new revues in town ("Set to Music" and "One for the Money"), there's a good deal of exciting colour about that wasn't here last year. Gladys Calthrop's backgrounds and costumes for "Set to Music" have the expected Calthrop elegance, especially in the eighteenth-century number that opens the piece and makes such a delicate contrast for Beatrice Lillie's entrance as a Valkyrie. The pale blue drop-curtain, covered with a gigantic Battenberg lace pattern, will take you back—if you are old enough—some thirty years; the pertinent thing about it being that you can buy an almost identical glazed chintz (considerably smaller in scale) for your own curtains.

When the curtain goes up on "One for the Money," you see the first of Raoul Pène du Bois' numerous knock-outs—a chalk-white drawing-room that is a fine foil for black and white costumes. But at the end of the scene comes the great curtain of cherry-coloured satin, thickly quilted in a baroque pattern, and it is against this colour that several other vividly coloured costumes are set, always with great effect; there seems to be no colour that it can't take. Later, the 1870 Viennese picture all in grey and silver, even to the costumes, shows what Mr. du Bois can do without colour. Fully a third of the animation of "One for the Money" comes out of the du Bois paint-box.

MIRRORS IN WASHINGTON—Walls draped in oyster-coloured silk are punctuated by mirrored panels in the drawing-room of Mrs. Philip Marshall Brown's Washington house, where Miss Jane Christian has recently collaborated in the decoration. This room has a fine, carved marble mantel supported by caryatids, and the colour accents range from purple-pink and yellow-pink chintz through deep red-violet damask, to the black ebony of the piano and lacquered furniture.

In the dining-room of this house, the dull white walls are set off by shiny white damask curtains, with chair-seats and carpet in golden-brown and a screen in browns and gold. Two niches in an all-mirrored space are lined with matt-white satin, against which are placed old Waterford appliques; while, in the white stair-hall, the doors are flanked by espaliered trees of bronze. These are set into troughs, which are always filled with potted plants, usually hyacinths.

Then there is the sitting-room all in grey—walls, curtains, furniture, and carpet—the only accents being sharp green cushions, to repeat the colour in a fine primitive on the wall, and touches of the same green in the grey flowered chintz. And then, for contrast, there is a small dressing-room with Victorian window-shades set into the walls as panels; these have naturalistic flowers—in violet, yellow, and pink—in profusion over them, and the floor is carpeted with what looks to be pink marabou. The whole tiny room is indirectly lighted by a huge Victorian hat of painted tin, inverted and hung from the ceiling by pale blue ribbons. This fantasy is further embellished with blue ribbon bows, and over the edge hangs just one enormous red rose.

THESE SPECIAL PIECES—There is an extraordinary pair of candelabra at Josephine Howell's shop. These are Empire ormolu and crystal, about two feet high, and are really shining pyramids of crystal and gilt.

There are five tiers of ormolu, ranging from eighteen inches at the bottom to less than two at the top, each hung with crystal pendants. Of these, the lowest one holds five bright ormolu candle-sockets.

In this same shop are endless pieces of carefully selected porcelains, and an occasional piece of very special French furniture: wide bergères, which are really comfortable, even for a man, and the rarest of all collectors' treasures—an oval Louis XVI. table with its inimitable marble top.

EVERETT GRAY LINSLEY

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Springsong!—a new Haberdasher* boasting real (and now rare) horn buttons, plus a saddle-stitched pigskin belt. And if you take our advice, you'll enhance it with this honey-colored straw hat, carry a pigskin bag. We star this dress in spring's glamour shade—Baked Clay. Also Birdseye or Capri Blue. A lovely new fabric with plenty of "drape" to it—Sageruff, a CELANESE® rayon crepe \$29.95

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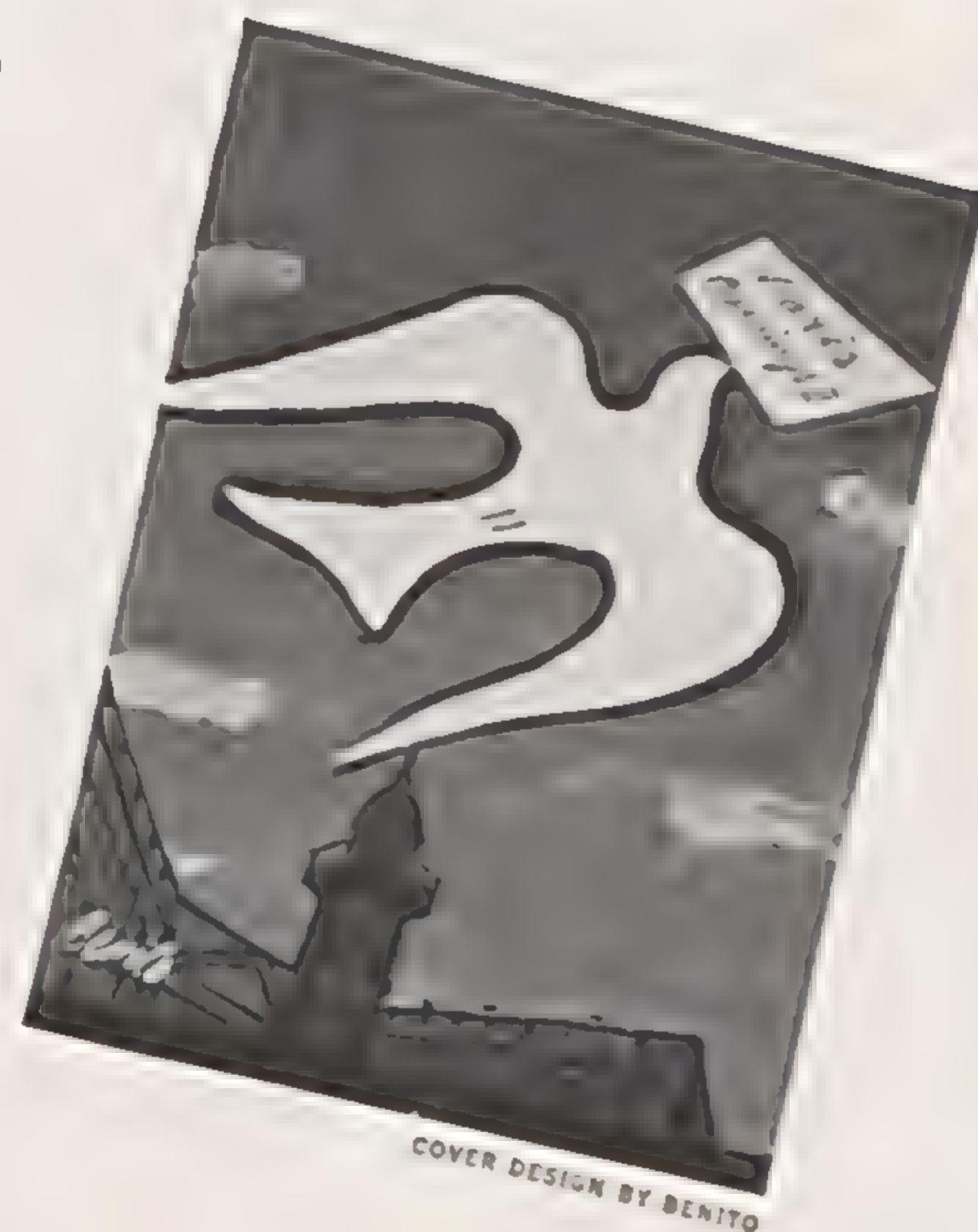
Vogue

incorporating
VANITY FAIR

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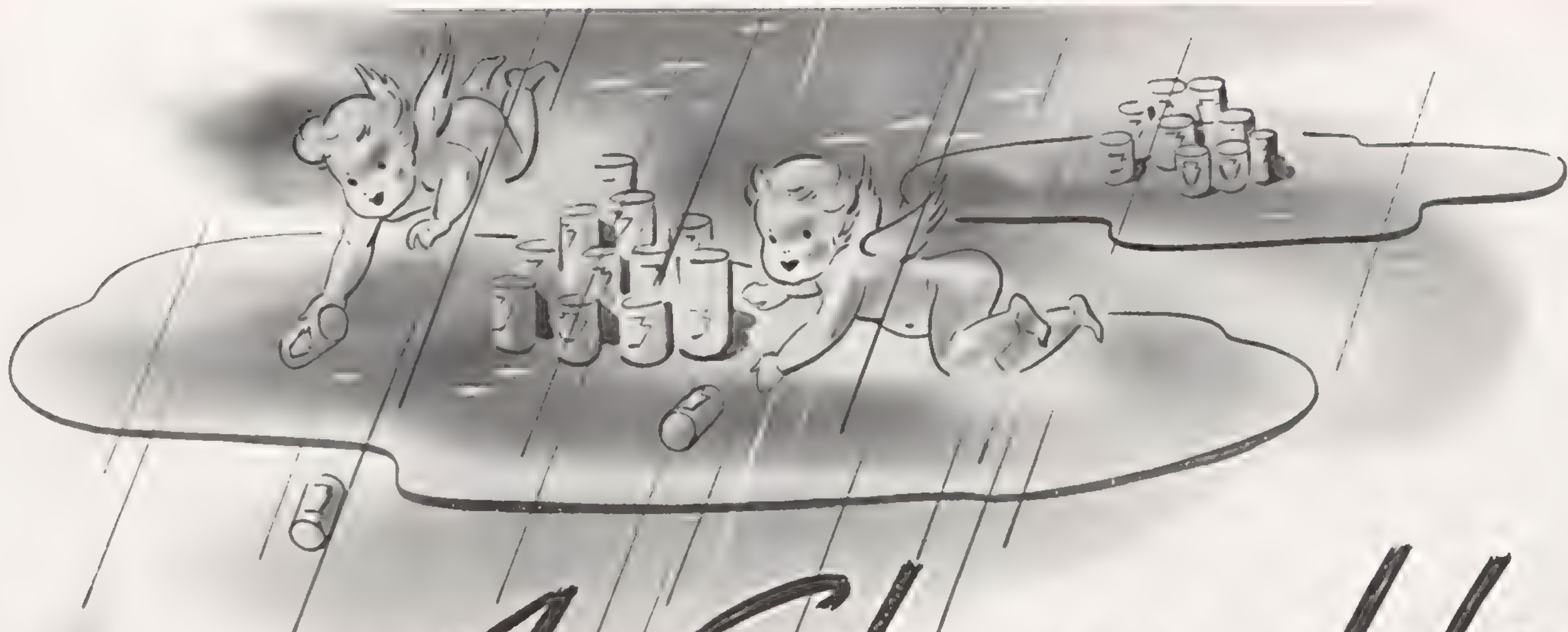
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A Shower Idea as fresh as Rain!

SO chic, so merry and with it all so downright sensible, you wonder why somebody didn't think of it long ago. But now that the idea has burst upon an admiring world, it's being taken up like mad: The Pantry Shelf Shower of ready-to-serve delectables. You give a shower of good things to eat and thus delight the hearts (and palates) of dewy-eyed brides . . . birthday girls . . . couples with anniversaries and all other such folk who stir one into a gift-giving mood. For they may have a book . . . a chandelier . . . or feather duster . . . but there isn't one who wouldn't be charmed to unwrap an assortment of Heinz 57-labeled . . .

Presenting—the amenities of eating. A galaxy of "57" sauces in wicker basket and flaunting some hitherto quite-secret recipe—such as the rule for making Sauce Diablo—with two parts melted butter, two parts Heinz Worcestershire, 1 part Heinz Tomato Ketchup and a bit of Heinz Brown Mustard.



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. . . macaroni
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*No doubt you are off on your own this minute pondering on pet recipes and food ensembles. In any case, you'll be delighted with the Heinz Eater's Digest book of pet recipes contributed by gourmets from all over the country. It's yours, if you say the word—and send a dime to Eater's Digest, Dept. V-3, H. J. Heinz Company, Pittsburgh.

57

VOGUE'S EYE VIEW OF THE PARIS IMAGE



What will you look like? By day, laundered and starched and frilled like a young cherub. (A young cherub with a grasp of things.) That's one ultimatum from the Paris Openings. One of the new places for lingerie touches is on hats—Schiaparelli sets a lace-trimmed white organdie coxcomb on a high-crowned hat of black straw. You'll wear quaint basques, perhaps bound and trimmed with decorative braid. Your full skirts will settle into pictorial folds when you sit down. Your hats may flare candidly back from your brow, or sit far forward. In any case, they'll be deliberately pretty, with veils and flowers and feathers and frills. By night, you'll look like a family-portrait in a gathered-skirt dress, or like your own 1939 self in a plume- or flower-print, or a sheath slim as a piston.

What will you sound like? Like a whisper when you walk, because Paris is putting starched or taffeta petticoats beneath skirts. At night, you'll rustle richly—most feminine of sounds—in sibilant surah or taffeta or satin.

What will your face show? New liveness, new freshness. You'll look scrubbed and rosy, or as delicately painted as a miniature. Your lids will be childishly shadowed; your lips and finger-tips pink and appealing. And when you close your eyes, your lashes—thanks to Nature or art—will sweep your cheeks.

What will your fragrance be? Something from your great-aunt's garden, perhaps; carnation or clove pinks or violets; scent of pomander or sachet.

What will they say about you? That you're demure; provoking. A lady; a minx. (That old word rolls newly on the tongue.) That your waist can't measure more than eighteen inches. That you look too feminine and appealing to be allowed to vote. That your ankles, spot-lighted by the new half-joking higher shoes, are as fine as a filly's. Gallant, soul-satisfying compliments will again be voiced—because your 1939 portrait, painted by Paris, calls for them.



The freshly-laundered look—in Schiaparelli's openwork hat-brim of starched lace; a lace yoke in the dress. (Hat imported by Bonwit Teller)

SEARCH out the finest little French *blanchisseuse de fin* in your neighbourhood. Search out a laundress who will whip up the soap-suds, boil up the starch, heat the iron, and press with a reverent hand. For Paris is adding a foam of white to all the new clothes—from a starched white petticoat under your skirt to a fluted jabot on your hat. And immaculateness is, again, next to godliness.

Only to an expert will you want to entrust these foams of white—these eyelet batistes, Irish crochets, *broderies anglaise* delicate as a dauphin's christening-robe. A chore they'll be, but such charms. For trust Paris not to stoop to the obvious, not to make an indiscriminate raid on notion counters. The way of lingerie touches this spring is not the usual, banal way.

Your hat, for instance, may have an entire brim of starched lace—see the Schiaparelli opposite. Your dress an unusual lace insert. Your blue linen day gloves a lace ruffle on the seam. Your lapel, a flower of Val-edged lawn. Unexpectedly, you might team a lingerie blouse with a gipsy dinner-skirt, as Chanel does. Or an Irish crochet jacket with a satin evening dress, as Francevramant does. Under your skirt, a smitch of nursery-white petticoat, as Piguet and Paquin show. Or a glimpse of pantalette, as Vionnet proposes.

You'll want white—be it lingerie or otherwise—as you've never wanted it before. Your glove drawer will overflow with spick-and-span white gloves. Day ones with crocheted palms, evening ones of white lace and satin. You'll squander all on a precious, patiently embroidered white lingerie blouse. You'll want a tidy, high-crowned sailor of white grosgrain, piqué, or straw. One blindingly white evening dress will seem imperative. Even one's nightgown will be a white handkerchief linen dream.

You'll want a small waist and rounded hips.

You'll come away from the Openings wanting a fragile waist, located where Nature intended. Hips and bust round and curving from a pinched-in waist. You will want to sit straight, walk gracefully, not look starved. You'll want normal, strong shoulders. The sloping shoulder is the one nineteenth-century beauty point couturiers scorn. You'll like elbow-length sleeves by day, long ones for dinner; occasionally, long ones at night.

You'll want a full skirt—if you're young.

Ninety per cent. of the skirts in Paris are full—gathered, pleated, circular. But the slim skirt is not abolished: Molyneux makes many a tight one; Schiaparelli, narrow ones for day and evening; Balenciaga has hobble-skirts with slight bustle backs. Ninety per cent. of the skirts in Paris are short (about the level worn in America now)—the only dissenters being Schiaparelli and Alix, who put their skirts down a notch.

Your suit can be "innocent"...or not.

Paris gives you both types. Schoolgirl suits, such as Mainbocher's, with full skirts, tight tops, and a suspicion of quaintness and petticoat. Or the more sophisticated species. Maybe a sleek suit with a perfectly straight skirt in that new shade Molyneux calls navy-green, such as shown on page 64. Maybe one of Chanel's classic beige suits, or Molyneux's grey herring-bone suit—on page 64. Both navy-green and beige look sleek with white hats, gloves, and blouses. Maybe a jacket that just reaches to the waist, like the Lelong or the Creed ones on page 63.

You'll want a dress of surah.

The dressmakers are literally infatuated with surah. Showers of surah dots, checks, and plaids deluge the Collections. You might take Mainbocher's blue-and-white dotted surah, the skirt bursting into three tiers—page 75. Or Piguet's surah in shepherd plaid, a huge, circular skirt over a muslin petticoat. Or Patou's surah suit; the double-breasted jacket has a new draw-string back. Even if you've never been a print fan before, you will be one this year. By day, you will want small, discreet prints: (Continued on page 129)

Paris Collections foam with White

In this issue,

36 pages of Paris fashions—

Vogue's second chapter

in the Paris Openings story,

continued from March 1

SCHIAPARELLI (BONWIT TELLER)



LINGERIE ACCENTS - IN NEW LOCALES

- SCHIAPARELLI finds a new locale for lingerie, a fluted jabot on a black straw sailor. More lace frills on the short blue linen gloves
- PAQUIN edges the hem and neck-line of a black crêpe princesse dress with a foamy ruffle of white organdie, trimmed with horsehair
- PATOU and PIGUET, respectively, turned out those two schoolgirls in crisp white sailors, white collars, white starched muslin petticoats. One dress is of black moire, the other of blue alpaca
- MOLYNEUX's bolero suit in the new navy-green is lightened with a lingerie lapel flower, angelic lacy blouse, white Panama bonnet
- (Opposite) BALenciAGA's modest dress of black marquisette has an eyelet embroidery plastron. Thus lingerie—the livelong day



PAQUIN (SALON DE COUTURE, BONWIT TELLER)



PATOU (SAKS-FIFTH AVENUE) • PIGUET



MOLYNEUX (SUIT; MARSHALL FIELD)

BLUMENFELD





VIONNET (IMPORTED BY THE SALON DE COUTURE, BONWIT TELLER)

ANDRE DURST

1994/7



BALENCIAGA (IMPORTED BY I. MAGNIN, LOS ANGELES; SAN FRANCISCO)

SATIN SHINES AT THE PARIS OPENINGS

BALENCIAGA finds satin the perfect medium for an eighteenth-century reticule-dress. Black for the skirt; lime-green for bodice-jacket and the eye-riveting reticule hung at the belt

VIONNET finds satin the perfect medium for a supple Greek-frieze dress (opposite). It's white as Cyprian marble, with a draped bodice, a streaming sash. All jewels; Mauboussin



This fine physical specimen of womanhood, all pink upholstered satin, is one of Siegel's mannequins, who is coming shortly to the New York World's Fair. Before being shipped off, she posed for us in Paris, draped in Chanel's fantastic dangling and jangling jewels. Not by any stretch of the imagination would you wear all of these at one and the same time, but you will wear enough to shame a gipsy.

Garlanding this satin brow is a faithful, though false, copy of one of Chanel's own precious necklaces. Incidentally, don't be shocked to see a necklace on a forehead instead of in the usual vicinity. Bangles and jangles are apt to appear anywhere. This necklace is of pale Indian rubies hung with clumps of pearls and bell-shaped emeralds—for no congregation of stones is too exotic. Tumbling from the satin ears are earrings to match. On the shoulder, a clip; on the arm, a bracelet; on the neck, a necklace—all of the same false emeralds, rubies, and pearls. Sometimes, Chanel uses beads the size of a walnut, strings of them in all colours for her Romany necklaces.

Every necklace at the Collections seemed bent on covering as many square inches of your neck as possible. Schiaparelli crowds whole constellations of glass stars and comets into huge necklaces. From ribbon dog-collars, she dangles dozens of old gold coins, or gold pine-cones, or amber tear-drops. From the back of halter necks, she hangs long, bejewelled tassels.

Lelong dips into the sea for his jewel ideas, makes huge bracelets of coral and gold shell, clips and buttons of gold sea-urchins. With two golden shells that open and shut like an oyster, he makes a wonderful vanity-case. For Paquin, Étienne de Beaumont designed spectacular jewels, all of semiprecious stones: clips that are bouquets of forget-me-nots, diamond hearts, six gold tubular bracelets for one arm. So jewel-conscious is Paris, Talbot anchors your sailor, not with elastic, but a stout gold chain.

Jewels jangle at the Openings

(Right) LELONG'S COLLECTION is a saga of the sea. Every print, every fabric, every button and clip sing the sea-theme. On this mermaid dress, great waves surge over a sandy crêpe ground, pale tulle foams around bare shoulders, and gloves roll high. Dress imported by Henri Bendel







SHADES OF NIGHT AT THE PARIS OPENINGS. Above: Chanel makes two chiffon dresses in vivacious shades—both of them with full skirts that fall slenderly. The first dress has an underslip that is lace from the knees down. Imported by the Salon Moderne, Saks-Fifth Avenue. The second dress is wound with braids of chiffon that outline the bodice and tie in a bow at the side. Opposite: Molyneux frames pearl-grey satin with a pink fichu, to make a family-portrait dress. It's pure eighteenth-century, with its low oval neck, wide-spreading skirt, long tight sleeves. A shell-pink satin head-band is twined through the coiffure of soft loose curls.



سازگار

Spring foxes in Paris

Fox is one fur that is seldom packed off to storage on the first balmy day of spring—in fact, it's come to be thought of as pretty much of a year-'round fur. Every spring, fox recurs in the Paris Openings. Here's what's happening to fox this season:

Molyneux presents a brand-new member of the fox family, which may prove prophetic—platinum fox. It's a rare beast, rarer than chinchilla or sable, and so far is worn only in single skins. The perfect platinum fox has a light blue-grey coat with generous white markings on shoulders, head, and tail. That's a perfect specimen in the first photograph below.

Molyneux does something different with silver fox—in the second photograph, you can see his short silver-fox jacket with all seams accenting the black part of the fur.... Lelong combines silver fox and satin, for a knee-length evening coat. The skins are worked in waves on a satin yoke; there are tight satin cuffs.... Marcel Rochas drapes silver fox from shoulder to shoulder of a full beige coat.... Vionnet adds silver fox capelets or sleeves to her long coats.



MOLYNEUX



MOLYNEUX

Bustle-dress

(Opposite) Schiaparelli gathers up a diverting and unmistakable bustle at the back of this dress. Bold stripes—they've stormed Paris this spring—mark the satin faille dress. A pleated fan spreads on the bodice. Long gloves of striped jersey. (Imported by Macy's)

ANDRÉ DURST



WHITE WAYS IN PARIS

MAGGY ROUFF's black-and-white evening cape with her favourite cartridge shoulders. It's of black crêpe, lined—delicately as the under-side of a dream mushroom—with pleated white organdie and lace. The black crêpe dress falls severely, with a pleated white frill at the hem

MAINBOCHER's chiaroscuro dress—one of the new dark-top, white-skirt delegation at the Paris Openings. Black crêpe, softly pleated, makes the bolero bodice. Aerial white chiffon makes the gathered skirt. A black-and-red belt unites the two. (Imported by Bergdorf Goodman)





LANVIN (IMPORTED BY BERGDORF GOODMAN)



CHANEL (SALON MODERNE, SAKS-FIFTH AVENUE)



LELONG (IMPORTED BY HENRI BENDEL)

ANDRÉ DURST

PLUMES AND WAVES TOSS ON PARIS PRINTS

LELONG's marine print, above, echoes the sea motif that surges through his Collection. Green waves toss on a white silk organdie background—the anything-but-prosaic type of print you'll want these nights, impressive enough for your grandest dress. Jewels from Mauboussin

LANVIN's proud print (opposite) is strewn with plumes, outsize white ostrich feathers swirling on a steel-grey taffeta background. One real feather curls on the strapless bodice, another on the mile-wide skirt, cartridge-pleated at the hips. The jewels are from Boucheron

CHANEL's feathery dress (opposite) is all ostrich, half the real thing, half the printed variety. A pink, grey, and black organdie, the neck and hem edged with tufts of pink ostrich. Pearls dangle from hair, wrists, ears—Chanel is devoted to frivolous jewel dangles like these



CREED's new spring combination—a blue wool redingote, kicking open over a blue-and-white striped dress. (Redingote: Saks-Fifth Avenue, New York, Chicago)



MOLYNEUX's unexpected colour, navy-green, shows up in this wool suit—pleated skirt and short jacket with a print blouse. (Imported by Hattie Carnegie)



MAINBOCHER's brown-and-white checked wool dress looks like a suit—though united amidships. (Imported by Lord and Taylor) Louise Bourbon hat



BALENCIAGA's blue sheer wool day-dress—one of his triumphantly wearable ones. Its side-buttoning bodice ties with a white piqué belt. (Imported by Jay-Thorpé)

Paris
Collection
costumes
you'll live in



LELONG's blue wool suit scores on these counts: pleated skirt, waist-long jacket, surah blouse. (Imported by Henri Bendel) Louise Bourbon hat



CREED's black suit has Creed's new two-section skirt—half tight, half flared. Pointed jacket. (Imported by Marshall Field) Rose Valois hat



In Paris— The narrow way

- While ninety per cent. of the skirts whirled like dervishes at the Paris Openings, a few went their own narrow way, like these suits
- MOLYNEUX's grey suit, far left, of herring-bone tweed, is straight as a plumb-line. Straight skirt, simple jacket, straight sleeves. Only a round collar, a red Panama hat break its severity. (Suit imported by Henri Bendel)
- MOLYNEUX's wool suit, left, again has that long and columnar line. In his sensational navy-green, it has a perfectly straight skirt, a yoked jacket, a green, white, and red plaid blouse. Navy-green sailor. (Suit imported by the Salon de Couture, Bonwit Teller)
- PAQUIN's scarlet wool redingote, first opposite, bordered with black wool, has an apparently simple, flared silhouette. Actually, it's cut with the greatest intricacy. There's a scarlet dress beneath; felt beret
- CREED's coat (second) fits like a dress. Of delphinium-blue wool, with shield-like revers, over a tailored dress of strawberry-pink men's shirting, with a skirt pleated from the hips down. Louise Bourbon's hat
- PAQUIN makes another superb redingote—(third) of grey flannel, as elegantly fitted as an evening dress. Curved seams hold in the flare at the waist, the collar stands out stiffly. Striped shirting dress, burnt straw sailor



*In Paris
Coats like dresses*



J.P. 39

Turned-up toes Garter shoes Striped boots walk out of Paris

1. A striped kid evening boot—one of Perugia's new family of high shoes. It buttons to the ankle with five tiny mother-of-pearl buttons

2. Another vertically-striped boot cut on the lines of the bygone gaiter. This time it's of shocking-pink kid combined with black kid

3. A sandal with horizontal stripes like flat garters, striping the instep. It's of burgundy kid, and you might wear it for late afternoon

4. A bedroom-slipper boot for evening, unmistakably sired by a carpet slipper. This is of kid embroidered with blue metal and silver thread, with fetching scallops at the front

5. Perugia's sandal inspired by elastic garters, definitely on the irresponsible side. The wide bands are of pink kid, with ruffles

6. A turned-up toe—significant new development—on a strapless and very naked evening shoe of mauve antelope corded with mauve kid

7. The old-fashioned "bull-dog toe" reappears—on a comfortable sports shoe of beige antelope with green kid pipings

• These seven shoes are Padova models, designed by Perugia of Paris for Saks-Fifth Avenue



MAINBOCHER (HATTIE CARNEGIE; I. MAGNIN)



MAINBOCHER (BAG; JAY-THORPE)



Collection Caviar

THESE are the inspired tidbits, the side attractions that Paris tosses into the current Collections...these and all those you see on the following two pages...the witty, the light-hearted addenda to important costumes

1. Paquin focussed eyes on feet with these dot-printed pumps—exactly the same brown-and-white dotted print as the dress
2. Chanel's silk cord necklace tied—Hindu manner—in the back and dangling tassels of brilliant-coloured stones (Bergdorf Goodman)
3. Mainbocher's imaginative bracelet—a butterfly of red stones hovering on a bed of jewelled blue flowers (Hattie Carnegie; I. Magnin, California)
4. Mainbocher's wicker lunch-basket—meant to carry not your lunch, but all your valuables (Jay-Thorpe). Over the arm, a hook-handled umbrella—now called "Chamberlain," in honour of the Prime Minister. On the hands, red-and-white taffeta gloves to match the petticoat of the dress
5. Schiaparelli's astronomical necklace—a constellation of galalith stars in all the acid colours of hard candy (Saks-Fifth Avenue)
6. Schiaparelli slits the back of these cocoa gloves three times and gathers the wrists into elastic. The inflated box-calf bag is in the same cocoa shade, with a handle of blond tortoise-shell
7. Chanel's triangular gold necklace is almost bib-size—a spectacular ornament, along with the earrings, for a day dress (Saks-Fifth Avenue)



6

SCHIAPARELLI



7

CHANEL (IMPORTED BY SAKS-FIFTH AVENUE)

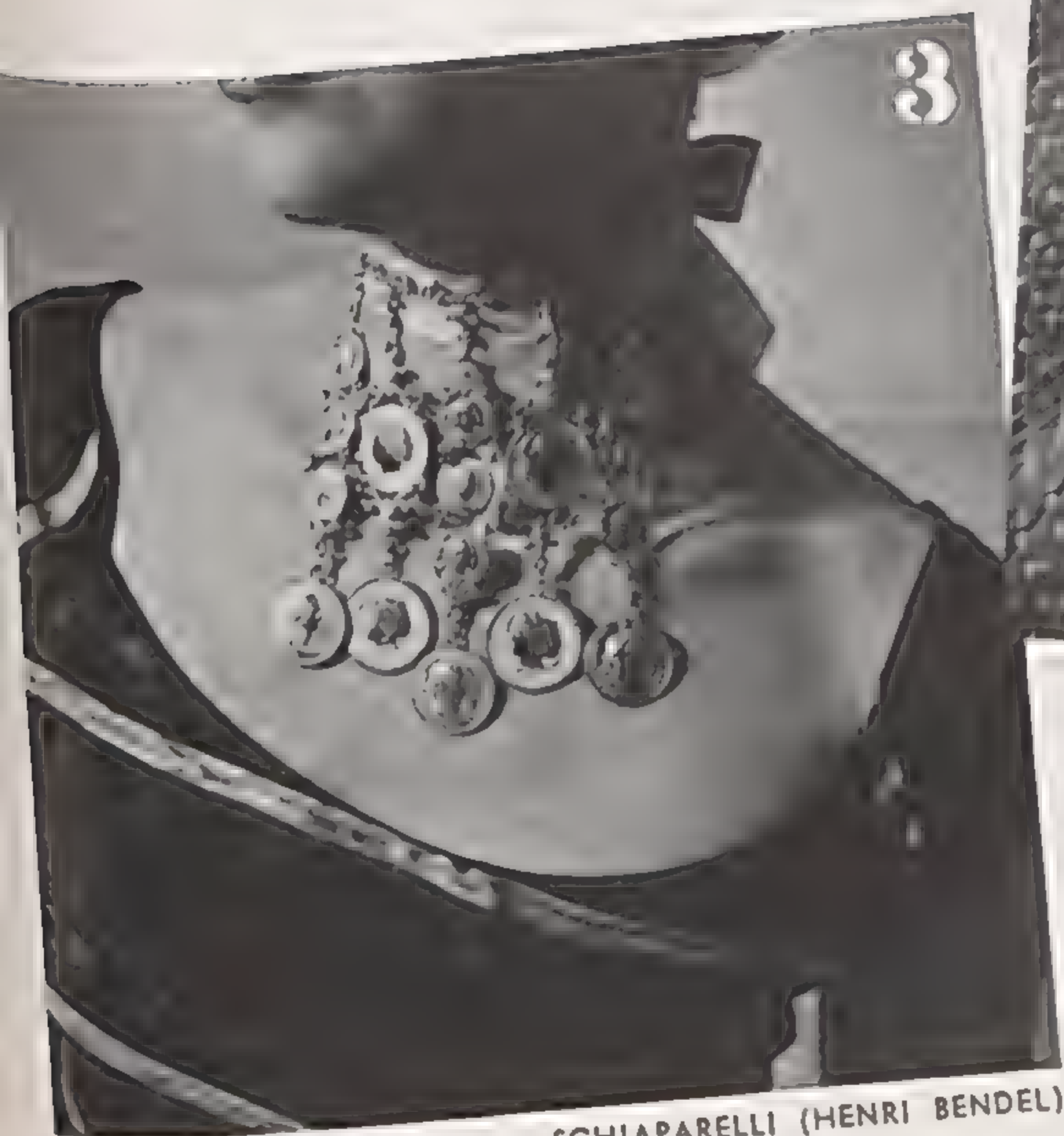
S. H. L.



2 MAINBOCHER (FAN IMPORTED BY JAY-THORPE)



1 CHANEL (IMPORTED BY JAY-THORPE)



SCHIAPARELLI (HENRI BENDEL)



LELONG



SCHIAPARELLI



BALENCIAGA (BAG: BONWIT TELLER)



SCHIAPARELLI

Collection Caviar

1. Chanel, always scornful of meagre jewels, placards your throat with a "triangular" necklace—almost a bib or vestee of jewels. Light and dark topazes dangle over this—a piece that would fill in every inch of a V neck or decorate magnificently the expanses of a strapless décolletage (Jay-Thorpe)
2. Mainbocher hands you a fan unlike anything ever seen before. Just three giant carnations of red taffeta, their long stems wired (Jay-Thorpe). Nice complement to the carnations on the electric-blue dress
3. Schiaparelli hangs a jangle of coins, gold and enamel ones, on this evening dog-collar of white grosgrain ribbon (Henri Bendel)
4. Lelong, who has gone down to the sea for his ideas this year, makes these two wide evening bracelets of coral and gold shells
5. Schiaparelli's large red enamel heart-clip is stabbed by four gold swords—we hope without any dire implication
6. Balenciaga attaches your evening bag to your evening belt—a heart-shaped bag of black velvet. The idea should endear you to men, for at least you won't have to entreat them to pocket your purse while you're dancing (Bonwit Teller). More hearts, notice, on the dress—black ones printed on a white ground
7. Schiaparelli makes heels out of three gold balls, extending under the instep of a widely banded evening sandal of blue kid, piped in gold



BALENCIAGA

BALENCIAGA USES PLAID—old-fashioned plaid surah—for the gathered skirt of this family-tintype dress. (In its new incarnation, it's a dinner-at-home costume.) The jacket of navy-blue surah buttons precisely to the throat



PIGUET USES SHEPHERD'S CHECK—prim shepherd's check of that rediscovered fabric, surah, for the skirt of this 1860 dress. A starched, embroidered petticoat bells it out. The jacket is of green laille (Bergdorf Goodman)



1. SCHIAPARELLI • (HENRI BENDEL)



2. MAINBOCHER • (LORD AND TAYLOR)



3. CHANEL • (SALON DE COUTURE, BONWIT TELLER)

Paris - in Print

SPRING, with a flourish, brings prints to Paris again. The ones in this season's Collections are neat, small, two-toned, and refreshing as rain-drops.

1. Schiaparelli's cherub-printed dress—silly pink cherubs floating blissfully in a blue crêpe sky. The bodice is shirred onto a vest that divides into scarf-ends at the neck; the skirt is bias. Rough blue straw cart-wheel

2. Mainbocher's polka-dots—ranks and ranks of them marshalled onto a silk crêpe dress. For the gathered skirt and bodice, white dots on black; for the waistbands, red and black, and green and black. Agnès' grosgrain hat

3. Chanel's duck-printed dress, with lines of little white ducks giving a striped effect on black crêpe. The square neck is shirred, and so are the pockets, and so is the panel at the mid-section. Cool white grosgrain hat

4. Lelong's leafy crêpe dress with tiny white leaves on navy-blue. It has a curved, fitted jacket, with pockets bound in blue like the neck-line and the pockets of the dress. Rose Valois' cup-and-saucer hat of blue straw

5. Lelong's navy-blue and white satin-surfaced crêpe dress with a pattern like sunlight through leaves. See the godet-front skirt, the frilled white organdie guimpe that foams at the neck-line. Agnès' bewitching bonnet of navy-blue felt

6. Mainbocher's dotted surah dress—surah is a lion among fabrics, this spring. These catch the eye: the utterly simple V neck-line, the tight waistband, the three-tiered, pleated skirt, the entertaining dotted gloves. Suzy's white Panama



4. LELONG • (SALON MODERNE, SAKS-FIFTH AVENUE)



5. LELONG • (BERGDORF GOODMAN)



RAWLINGS

6. MAINBOCHER'S DRESS OF SURAH—THAT OLD-TIME FABRIC WHICH IS SWEEPING PARIS (IMPORTED BY HATTIE CARNEGIE)



THE TWO-PIECE LOOK IN PARIS

ALIX, in her Collection, champions the two-piece look for evening, with black tops, contrasting skirts. Above, a wool jersey top; a flowered crêpe skirt, jersey drapery. (Imported by Custom Salon, Jay-Thorpe)
 CHANEL scores an undeniable coup with her blouse-and-skirt costumes. Opposite, a fragile black lace blouse with a tropical-printed black-and-white crêpe skirt. (Costume imported by Ransohoffs, San Francisco)





PARIS DINNER-SUITS MAINBOCHER makes two shining examples—slender black crêpe dresses, both with net yokes, crêpe jackets, ostrich accent. Left, imported by Hattie Carnegie; right, by the Salon de Couture, Bonwit Teller



PATOU'S "Brummel" is a restaurant dinner-suit with some of those lingerie touches that fluffed through the Collections. A haze of pink organdie—for jabot and vest—against a black moire suit (Salon Moderne, Saks-Fifth Avenue)



Mrs. William Hale Harkness wears Queen Elizabeth's own plaid, a camel's-hair jacket. Jaeger



Light-as-ozone airplane luggage of green-and-white pin-striped canvas. Suffolk Craftsmen, Huntington, L. I.

New false chignon, from Vincent of Paris. (In New York, you'll find them at Pierre's)



Suede glove and bag in one—an original and amusing design by Marjorie Dunton



A gavel-jigger of silver—it pours two sizes of drinks. Black, Starr, and Frost-Gorham

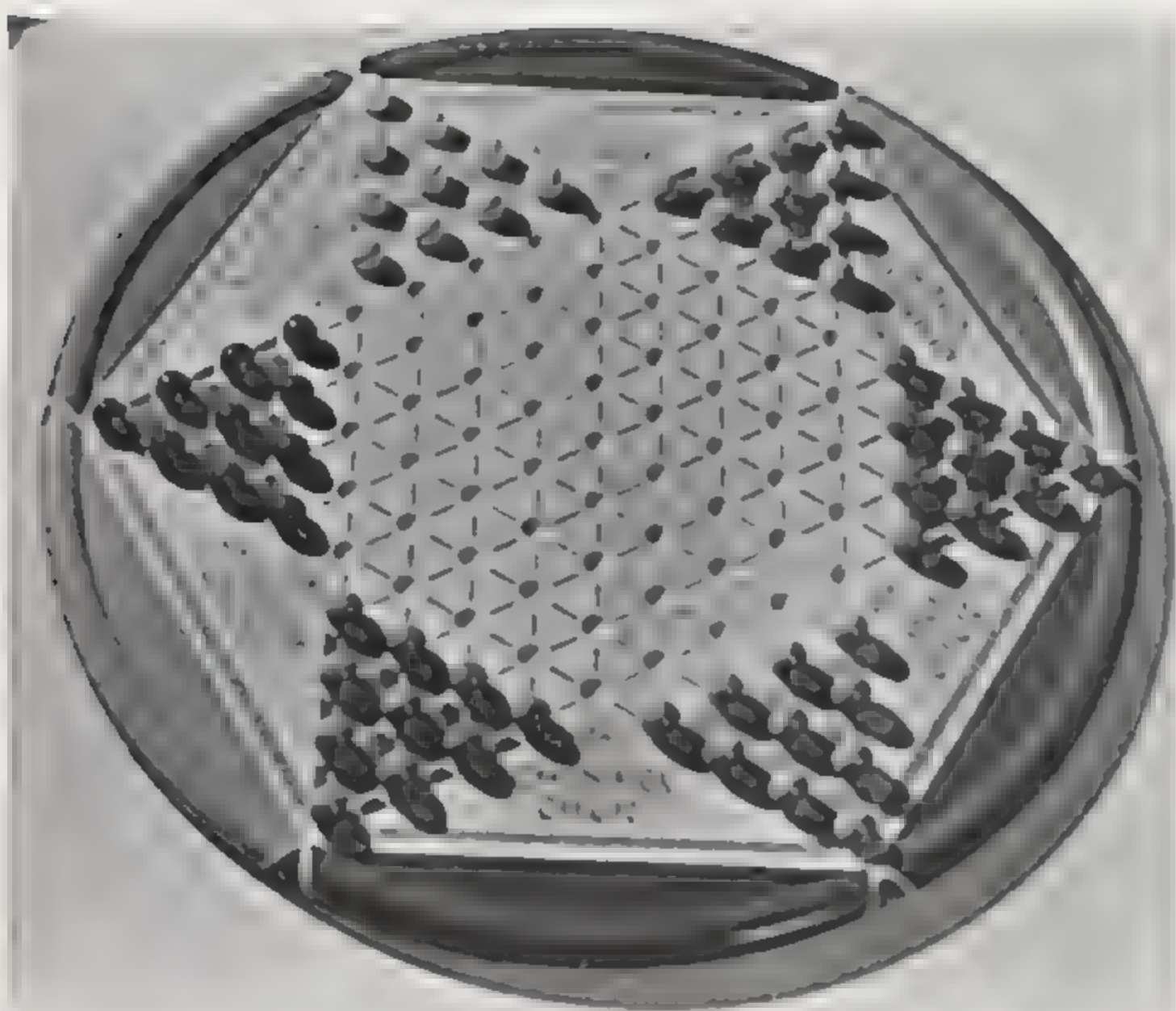
In the news



**Goggle-eyed sun-glasses,
with wide pink rims and bows.
Saks-Fifth Avenue**



**Album dinner-suit of black taffeta,
with a net-and-organdie blouse.
Hattie Carnegie; I. Magnin, California**



**Chinker-Check—the game
that's a continent-wide mania.
Abercrombie and Fitch**



**A double-decker hat
of white straw.
From Walter Florell**



**I. Magnin's impressive new shop,
which opened February 11
on Wilshire Boulevard, Los Angeles**

to-day



A dissenting voice
in the New York theatre critics' chorus of praise
By Marya Mannes

one man's meat

THIS is a personal article. It will be discursive, incomplete, sprinkled with I's—in short, unprofessional. A regular reviewer should try to maintain at least the guise of impersonality. “‘Bed for Two’ is a bad play” rings with more authority than “I hated ‘Bed for Two’.” A regular reviewer should have seen everything. I have not. Therefore, I exempt myself from certain responsibilities towards the readers of this piece by asserting that I am not writing as a regular reviewer, but as a private citizen—a citizen who believes she has seen enough of the New York theatre this season to form certain conclusions and to disagree with others. The apology ends.

The time to review the New York season is before you see it. To nothing does absence lend more enchantment than to the New York theatre. If you are away from it, as I was, for many months, and read the reviews in the papers, Broadway seems irresistibly glamorous. The titles of at least ten shows are haloed in the mind's eye by those little blazes that cartoonists draw around diamonds. Your head resounds with adjectives: “brilliant, engrossing, moving, exquisite, finest play of the season, not to be missed, rowdy, magnificent, eloquent, noblest play of the year.” The absentee is harassed, as I was, by the ever-accumulating glories he is missing.

Then, finally, you come to town, and you buy tickets. And you, or rather I, come out of play after play with a recurrent sense of loss, of frustration, of bewilderment. And you wonder whether the lack is in the theatre or in your own understanding.

Of one thing, however, I am sure. This particular New York season has been a supremely unimportant one. It has been totally devoid of courage, either in form or content. The spirit of appeasement has infected drama, as well as politics. No one has been offended. And that is a bad sign for the vitality of any creative field.

But, you say, isn't “Abe Lincoln in Illinois” important, isn't it a great play, even if it offends nobody? Perhaps I quibble if I argue that the greatness is in Abe—Robert Sherwood having had the humility to submerge himself in the presenting of that greatness, and the craftsmanship to present it well. That does not make “Abe Lincoln” a great play. It does not even make it an important one. You leave the play moved—by Lincoln's words, not by Sherwood's. And every movement, every sigh of that gaunt young man is given intensity by your foreknowledge of his doom.

I had read, I had been told, that “The White Steed” was perhaps the next best play in town. In the first place, I can imagine no conflict more remote from the American theatregoer than that between the liberal and orthodox church in Ireland. In the second place, Mr. Carroll has made the conflict so hopelessly unequal that any suspense is cancelled from the start. The orthodox villain hasn't a dog's chance from his first entrance on. What remains is the endearing saltiness of Barry Fitzgerald and the words Mr. Carroll has put in his mouth. But it is a childishly unsubtle play of blacks and whites that never for a moment seizes the mind. Perhaps I should confess at this point a long-standing irritation at certain aspects of the Irish character that are always exalted by Irish playwrights: their complete lack of self-control; their raffish pugnacity; their Celtic twilights into which they retreat when their pugnacity fails them. Nora Fintry, Mr. Carroll's heroine, has all these qualities; and a more exasperating girl I can not imagine. If she isn't screeching insults, she's breaking plates or having delusions of ancestral grandeur. The Celtic spirit achieves value only in the hands of a poet like Yeats, who can discipline it with the rigours of his art. Undisciplined, it often degenerates into mere windy fantasy.

I suspect that many found greatness or importance in “Here Come the Clowns.” I found it engrossing, because Mr. Barry writes very adroit dialogue, and because any assemblage of freaks on a stage is engrossing—but building up to absolutely nothing. Here again is that Celtic obscurity that promises everything and gives nothing but mood. (Some call this obscurity poetry—but I have never found good poetry obscure.) Throughout the play you awaited revelation, as Clancy did; and no revelation came. I can not believe that this was Mr. Barry's defeatist lesson. He must have wanted to convey something besides the frustration of any individual innocent enough to look for the truth.

Time out for approval—and for the smoothing of your ruffled feathers. I liked “Oscar Wilde,” enchanted by Morley's acting, of course, and pleased by the smoothness of its piecing-together. I had a pleasant time at most of “Dear Octopus,” which, God knows, is unimportant, but restfully unpretentious. I had fun at “The Primrose Path” without wholly liking it. And I had a wonderful time at “Hellz-a-Poppin,” which I dearly love.

Those who like “Kiss the Boys Goodbye,” and laugh at it with real mirth, must (Continued on page 125)



ANDRÉ DURST

The new face above this guileless dress is Michèle Morgan, young star of the much-discussed French film, "Quai des Brumes." The dress—Chanel's white lace and satin, with gloves to match; vivid Chanel jewels



Thomas Mann and his Family

OF course, it was very jolly for me to show my parents the United States when I joined them on a lecture tour in March, 1933. All they knew of America was New York and Washington, and, immediately upon their arrival, I could tell them with the air of the initiated: "New York, you must know, is not America—neither is Washington." They nodded eagerly. "Is Tulsa, Oklahoma, America?" they asked. I said, yes, that would be considered as such and so, in my opinion, would Kansas City and Salt Lake City, for which places we were bound.

We began the lecture tour, and for a few days we had a wonderful time. My parents were interested in everything new, like intelligent children. They are extremely inquisitive and have extraordinarily receptive minds. They both meet strangers with ready affability. On the trains, they shared a compartment, while I spent the nights in a lower berth, behind green curtains. They enjoyed the comfort of American railroads with childlike pleasure. And when, as a climax, we listened to a wonderful Wagner Concert, coming from Philadelphia, in the Club-car (while we were passing through the desert, Heaven only knows where), their joy knew no bounds.

On March 11, Germany absorbed Austria. And suddenly, our tour, which had begun so cheerfully, became difficult. At that time, my father spoke little English, and so it was I who, during the press conferences and question periods, conveyed the answers he gave me in a low voice, to press and public. I tried to cheer him up and told him something about an important football game I had seen in the fall. "I don't understand very much about baseball," he said sadly, and I abstained from calling his attention to the slight difference between the two games. His supply of Swiss cigarettes was exhausted, and he didn't believe he could smoke the American ones. He received letters in which he was asked to sponsor one thing or another. "What is a sponsor?" he asked me, with a look of despair.

Then he said that he couldn't possibly work, if he had to travel around continually and that he wasn't born for that kind of life. "I need a small house," he said, "in which my writing-desk, heavy (Continued on page 126)



DR. AND MRS. MANN PREPARING A CONCERT



DR. MANN'S DESK IN THE PRINCETON HOUSE

PHOTOGRAPHS BY KARGER



DR. MANN READING TO HIS FAMILY IN THE PRINCETON HOUSE



MRS. MANN TYPING DR. MANN'S MANUSCRIPT



Spring cut-outs

A pert peplum basque, a flaring tunic, a full, slim skirt—your spring silhouette is here. Evening Dress No. S-4132 is romantically bouffant, of navy-blue lace with a little basque jacket. Designed for sizes 12 to 20; 30 to 38

Dress No. S-4134. Notice how it flares softly from the low waist-line—a subtle way of taking years off your hips. It will take years off your complexion, too, if you put pink at the neck. Designed for sizes 12 to 20; 30 to 42

Dress No. S-4135 has a tunic-jacket striped below the waist, like the dress worn underneath. Make it of striped taffeta or sheer wool, in brisk new colours like cocoa-brown and navy-blue. Designed for sizes 12 to 20; 30 to 38

Dress No. 8351, the dress you want for your informal afternoons, in a heavenly pastel like hyacinth-blue, with a bouquet of ruby flowers. For those on whom a high waist-line is high flattery. Designed for sizes 14 to 20; 32 to 42

Back views of these models are on page 132

S-4132

Grafton



Designs for dressmaking

GILDED BRONZE FIGURINE—ONCE AN ANDIRON



LOUIS XV. MUSICAL MONKEYS AND A RARE VASE IN THE CASTELLANE HOUSE

PRECIOUS BIBELOTS

BRONZE-AND-CRYSTAL CANDELABRUM



VENETIAN BLACKAMOOR HOLDING WHITE BIRDS



NYHOLM

COMTE AND COMTESSE GEORGES DE CASTELLANE'S GRAND SALON FILLED WITH PRECIOUS OBJECTS

Rare old objets d'art accent the house of Comte and Comtesse Georges de Castellane

"PRECIOUS" is a word you hear pretty frequently in Paris decoration lately. For the precious *objet d'art* is having a revival among decorating accessories. Perhaps it is captious to call it a revival...as if interest in the Real Thing ever wanes. But lately there's far more emphasis on the rare and authentic than on the "too, too amusing little what-not." The hunt is on for handsome, beautiful bibelots...and particularly for the chased and gilded bronzes of the Louis XV. period.

Two great enthusiasts for precious objects are the Comte and Comtesse Georges de Castellane, and on these pages you see their houseful of museum pieces: magnificent figures of gilded bronze that once were andirons and now stand on consoles; fine Regency crystal chandeliers and candelabra; great gilded mirrors; bronze-and-crystal lighting fixtures; and precious old clocks and china vases. Mrs. Harrison Williams is another ardent bibelot-hunter for her new house in Paris, and so are Princesse Jean-Louis de Faucigny-Lucinge, Mr. Arturo Lopez-Willshaw, Lady Mendl, Christian Bérard—some of whose rare finds in *objets d'art* are shown on pages 120 and 122.



Frou-frou or Svelte

Above: A guimpe and a petticoat for this dress—*n*th degree of the new lingerie-laden dinner-costume. From a tunic of black crêpe short as an afternoon dress, eighteen inches of embroidered muslin ruffles cascade to the ankles; there's a muslin guimpe in the low oval neck. Notice the Directoire lines—high waist-line and puff sleeves. Rose-and-ribbon head-dress. Hattie Carnegie; I. Magnin, Los Angeles, San Francisco

Opposite: A sleek and slithering ensemble of silk jersey—multicoloured stripes for the evening dress; purple for the coat. The dress has the low, hip-bone waist-line, with a gathered-on skirt that is actually quite full, though it falls quite narrowly to the floor. The coat, buttoning snugly the entire length of the bodice, is long-waisted, also. A Nettie Rosenstein design from Bonwit Teller; I. Magnin, Los Angeles, San Francisco





CONDÉ NAST ENGRAVING

*Mrs. Henry Parish, second
from the portrait by Edward Murray
Number 3 in Vignas series—"Portrait-Painters of To-day." [Article on page 102]*

IN SEARCH OF GOOD CONVERSATION

By Paul Hyde Bonner

“AND I said to Lord Lothian....”

My ears grew longer as I tried desperately to catch the rest of the sentence. Not that I was particularly anxious to hear what this fellow had told Lothian, but there was always the chance that he might add what Lothian had said to him—if anything.

It was no use. The lady on my left was deep—I might even say bogged down—in a long account of her struggles to get a French maid past the immigration authorities. She was the sort of woman whom fear of excess weight has deprived of an interest in food. She just left the soufflé there, deflating on her plate, while she turned in her chair, fixed me with an intense gaze, and recited her rambling, dull, and overelaborated tale.

I never found out what the big fellow with the bass voice said to Lothian, or what Lothian said to him. When the ladies left the dining-room, I moved up beside him, thinking to cajole him into repeating the story. But I was thwarted by our host, who is a firm believer in the theory that men guests, when alone, enjoy the relaxation of a good dirty story. He opened the meeting by announcing, “Have you heard the new one they’re passing around on the floor of the Exchange?” It was neither new nor funny, but it served to resurrect a lot of pornographic chestnuts.

I thought that the big fellow who told something to Lothian looked bored, so I whispered in his ear that I was sorry to have missed what he said at dinner. He ignored my remark and galloped right in with, “Have you heard the one about F.D.R. and the glass hat?” as if he were afraid some one might steal the floor before he forgot it.

When we joined the ladies, they were already at their places at the bridge tables, playing Patience, and fretting because we had taken so long to down our brandy. My partner turned out to be the lady with the French-maid trouble. She added a few foot-notes to the tale while I was dealing. I have often wondered what that big fellow and Lord Lothian talked about.

The point to all this is that I want to start a movement for general conversation at dinner-parties. I want to put an end to that old and silly custom of dividing your talk evenly between the right and the left. The system, started in dear Victoria’s reign (long live Helen Hayes!), is barbarous, boring, and bewildering. No matter how perfect the circumstances, the cards are stacked against you. If right is brilliant and left dull, you can be sure that the man on the other side of right will cheat on his time-allowance, whereas left will probably be neglected by her other partner and you will be left holding the bag. If both left and right are witty and attractive, they will either talk across you, so that you can not eat without spilling on your white waistcoat, or you will be ignored for long and painful stretches. If both right and left are bores, you have no recourse but to overeat and overdrink.

It has been proved time and again that the old system favours the garrulous, brings on gout and hang-overs, and frightens good ideas back into the cavernous minds of those who own them. No one likes to bring out a good idea and find it suddenly barking into the back of a neck.

On the other hand, my scheme, known hereinafter as General Conversation, instantly puts all guests on their mettle. Under the rules of G.C., the hostess should be the referee. From her vantage-point at the end of the table, she should toss the ball to start the game, and blow the whistle for fouls, off-sides, and holding. She should see to it that the ball is passed frequently and not held too long by any one player, unless, of course, the player has something so good that it is worth while to let him solo.

We will imagine, for example, that the big fellow who talked to Lord Lothian has an angle on European politics that is revealing, prophetic, and as yet unknown to the press and public. In this case, the hostess should let him have the floor, so that all can smack their lips over the Startling Revelations. By so doing, the hostess earns herself a tidy reputation, for each guest will call up his or her friends the next day and say, “I met a man last night at Lucy Higginbotham’s who said....” Thus she at once becomes linked with the British Cabinet, Hitler, the Ukraine, and the Munich Pact. Forever after, her friends will consider her indispensable at dinners given for visiting potentates.

But even if there are no Inside-Europe lions for your dinner, nor even a novelist, actor, professional wit, or plain congressman, you can raise the conversational standard of your every-day friends by allowing them to speak in turn. Any one who has to face seven, or nine, or eleven, silent and critical faces will inevitably condense his anecdote or polish his sally. Few people are as verbose or dull when talking to a group as they are in a tête-à-tête.

It will quickly become evident that those who are inarticulate, or unimaginative, but who have no compunction about spilling rambling nonsense to their partner, will recoil from talking for the benefit of all. In this way, the dullards are properly reduced to listening. Those of uncheckable garrulity will soon be discovered and scratched off invitation lists.

There will be some men, and perchance a few women, who will regret the opportunity for mild flirtation which the old system afforded. To them I can only say that flirting in company (engaged couples should never be invited to dinners anyway) is a pretty thin sport. To those who can not break themselves of the habit, I recommend footies and an eager, listening expression. They can, thereby, still have their vicarious fun and not spoil the conversation.

The art of conversation will never return to its pre-Victorian heights until we increase the talker’s audience to more than one. With a little practice, we can raise a crop of articulate people who will soon bring the noble game of Dining Out back to its former, and rightful, place as major entertainment. Once a person has discovered that he, or she, can tell an anecdote, or a bit of gossip, in terse, effective words, he, or she, will soon begin to search for ideas.

Our great country has achieved the five-cent cigar. What we need now is a good five-billion-dollar idea.



FOUR YOUNG IDEAS

Right here begin four pages dedicated to those of you who can classify yourselves as any one of the following: college girl, debutante, career girl, or young wife. (If you're between 18 and 25, you're almost bound to be one of these.)

Spring is undoubtedly giving you ideas about new clothes. We're giving you ideas, too—practical ones. We've chosen special outfits for each of the four classifications, clothes most important to each scheme of life, clothes—including accessories—that make the most of your \$\$.

1-COLLEGE GIRL

She's the Great American Undergraduate, lively, direct, forward-looking. She hates fuss, loves simplicity and comfort, campus life, all vacations, prom week-ends. For her, these: (Standing) Grey flannel suit with a pert short jacket, Peter Pan collar, easy skirt. She'll wear it when she swings off the train at New Haven. About \$16. Straw hat. From Macy's (Top) A coat of amethyst Juilliard wool parting over a dress of amethyst-and-white silk. Ideal for teas, Sundays, trips to town. About \$30, all told. Piqué bonnet. Lord and Taylor (Below) Red flannel jacket (about \$15), scarf. Lord and Taylor. Joyce calf shoes; Altman

Débutante

**EXTRA
MEN**



VILES

2-DEBUTANTE

She's young and enthusiastic, and she loves parties. Her mind runs to stag-lines, clothes, committees, luncheons. Every time she turns around, she's photographed. She looks ahead to a future which might include (a) a wonderful marriage or (b) a wonderful career. For her: (Standing) An evening dress of black-and-white checked taffeta, with miles of skirt to whirl in a waltz. The long bodice is piped with black velvet. She'll wear this all spring, and on into summer. Nice for a débutante who's on a clothes allowance, because it's about \$35. Jane Engel (Top) A front-zipped bengaline jacket that fits like a sweater. About \$11. Jane Engel. A black malines hair-bow. A black evening snood with flowers. A slipper of satin and crêpe, with a gold kid platform. Bonwit Teller. And a pin and bracelets of white enamel; Lord and Taylor (Below) A jacket-dress of brown-and-white sheer; organdie bow. She'll wear it to lunch at Tony's. About \$10; at Saks-Fifth Avenue



3-CAREER GIRL

She's an alarm-clock answerer, a job-holder, with one foot firmly on the well-known ladder rung. She combines efficiency and imagination. She has ideas—good ones. Her private life, which begins at 5 P.M. on week-days, includes men, dancing, dining. These clothes are for her.

(Standing) One of the blue with white indispensables—this dress and jacket of navy crêpe. Talon-fastened for speed. Eyelet embroidered cuffs and lapels gleam white as bond-paper—they're detachable, of course. Memo: About \$30. Carolyn Modes costume; Arnold Constable

(Top) A navy-blue wool reefer, with a neck-line made for a shift of fillers. About \$30. With it, a polka-dotted silk scarf; patent leather bag. On the counter, another dotted scarf. All; Lord and Taylor. Flower necklace; Saks-Fifth Avenue. Straw hat; Franklin Simon

(Below) Dress of blue Enka crêpe, simple enough for the office; dressed-up enough for an engagement. About \$25. Straw hat. Franklin Simon



4-YOUNG WIFE

She's a romantic, of course, but with a funny, hard-boiled, practical side. Though her apartment keeps her busy, she takes time to shop, to lunch with friends, to play bridge. She still jumps when addressed as "Mrs." She believes in her husband; matrimony; the budget. For her: (Standing) Dinner-at-home dress of chiffon, in the new tricolour combination. The long-sleeved blouse is chartreuse; the skirt, olive-green; the girdle, wine suède. She'll put a flower in her hair and hurry into this before her husband's due home. About \$25; Franklin Simon (Top) A fitted jacket and full skirt of brown wool jersey—with a plaid madras blouse. She'll wear this when she goes into town on a shopping bout. All three pieces, about \$45; Altman. Gold sea-shell bracelet; vanity of rust alligator calf with Monocraft initials. Both from Best (Below) A dotted dress of red-and-white silk crêpe—she'll wear it when she and her husband go out. Around \$30; Saks-Fifth Avenue



Shop-hound on the Lamb

MAYBE March has a right to be bleak, but we are panting for spring, and will have no truck with gloom. We take it as our own appointed task to ride out the sulky lions and ride in the lambs. Here are some of the bright thoughts we have for you. If you feel vague and helpless when buying stockings, this fact has not gone unmourned by the Humming Bird people, who have hummed around and remedied all that. Swathing each delectable new pair of stockings, you will find a paper with a complete tabulation of the stockings' exact ingredients and strong points. You don't have to learn by heart such facts as the triple reinforcing of the heels, the quadruple reinforcing of the toes, or the purity of the silk. It's inspired reading, though, and as good a girl's guide as we've seen in some time. You can buy the Humming Bird wares at Franklin Simon.

At McCreery, there are cheerful buttons, clips, and buckles, fashioned of plastic in the form of little white drums, trimmed in red and blue. They're good for your musical instinct, just in case you've always wanted to play. Martha Sleeper designed them. About thirty cents each for small sizes.... For the same price, you can buy a handkerchief that is *very* charming, at Arnold Constable. Instead of having a formal monogram on it, there is one initial, repeated dozens of times, scattered in the corners of the handkerchiefs. Very nice sheer linen, with the initials embroidered in small, simple lettering.

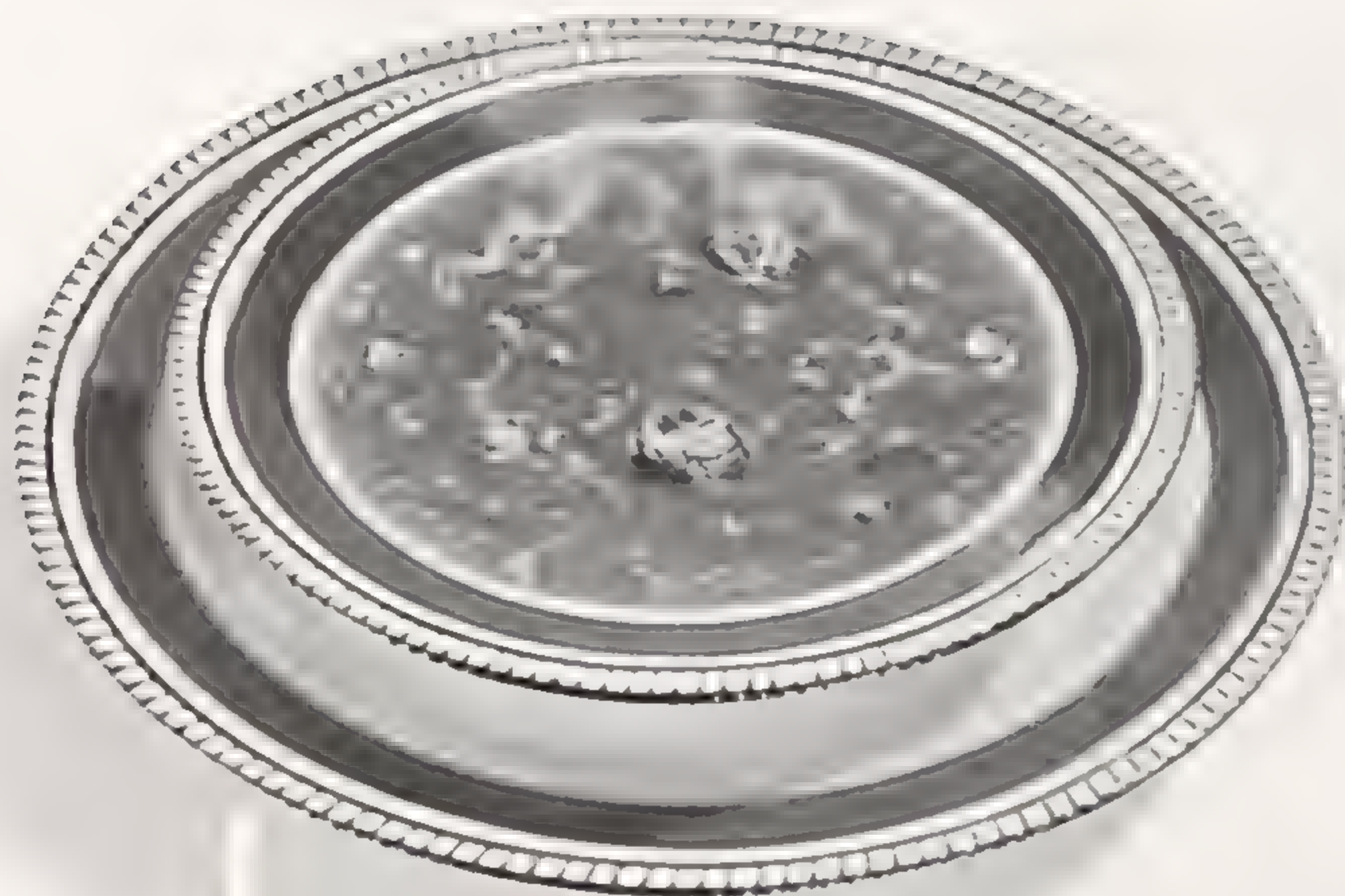
There is a man called Guglielmo Cini, a Florentine silversmith, who has made beautiful jewellery of silver—working with a variety of motifs, all carried out with Old-World detail and grace. He sells these in his own shop in Boston, and you should be pleased to know, if you live in New York, that many of his pieces are here now, and can be bought at Lord and Taylor. To give you an idea of price, there is one big, delicately modelled clip of a wild rose and its leaves that sells for around \$15. Lovely with a grey dress—fascinating to wear with beige.

If Aquagant ever made any hand-made gloves for you, this firm is probably dear to your heart, and you'll want to know about their latest activities. Now they are at 114 East Twenty-Eighth Street, and are called the Madison Avenue Glovers. Here they go on originating and copying elegant gloves, made to your measure. If you can't get into the shop, they baby you by bringing their glove-and-bag ensembles to your house. You don't have to stir. Just stay and capitulate.

Writing week after week about women's fashions we still do not forget that men have their shopping problems, too. We feel sad about this when it occurs to us, so we will award a lovely new tobacco pouch to the neglected males, and they only have to pay something like \$1 for it. Now this tobacco pouch is very sensible, because it has one of the "Facile" closings (you know, the kind you pull apart), and it stands open by itself while the tobacco pours out. Also it is handsome; the rolled-up variety, made of yellow oiled silk, and trimmed with natural-coloured pigskin. And where do you find these very masculine objects? In Park and Tilford, of all places.

We are up to playing games again, and have become enamoured of one with the rather foreboding title of Quick Wit. You bring all your wits, quick and otherwise, into play by shouting out words identified with the words written on cards; i.e., if you turn up an A card and the situation calls for Dogs, every one tries to be the first to yell "Airedale," "Afghan," or whatever their contribution may be. Good clean (if hectic) fun. Good cheer. And if you keep busy playing it, the first thing you know, here it will be, actually spring. Even if it doesn't bring forth a burst of spring, you can have a lot of fun with it, and so can your friends. You can have it for about half a dollar at Wanamaker's. (Continued on page 108)





1 OX TAIL From London come fine luggage, rugged tweeds and ox tail soup. As to this soup, Campbell's make it tip-top style, with meaty ox tail joints and barley in a beefy stock pointed up with fine sherry.

2 CLAM CHOWDER Sea-fare for Spring tables. Campbell's blend chopped fresh clams with tomatoes, diced potatoes and piquant herbs in their own tangy clam juice. An unusual soup, unusually well done!

3 CHICKEN GUMBO A Southern vogue in soups that has spread and spread. Tender okra in it, luscious tomatoes, and tasty chicken meat. Campbell's version delights North, East, and West—yes, and South, too!

4 CONSOMMÉ Start dinner off with Campbell's Consommé, gleaming like deep topaz in delicate china cups. The full flavor of beef with a savoring of carrots, parsley and celery. One taste and appetites come alive.



21 SOUPS: THE CAMPBELL COLLECTION
 Asparagus • Bean with Bacon • Beef •
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 Consommé • Consommé Madrilène •
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DISCOVERIES IN BEAUTY



Represented above are the six shades of Max Factor's new panchromatic make-up, Pan-Cake. Because of its soft cameo finish, it is definitely being worn off the screen

MAX FACTOR'S Make-Up Studio in Hollywood has relinquished one of its fine camera stratagems to the general public. It's a panchromatic make-up base called Pan-Cake, which the Factor experts worked out primarily to confound some pretty difficult problems presented them by technicolour photography. It's a *trompe-l'œil* trick—and one which helps to make the Hollywood dream girls look so discouragingly beautiful, so aggressively flawless on the screen. But because it turned out to be so light, fine, and invisible to boot, the feminine luminaries took to wearing it off the screen as a foundation under their off-screen make-up...and so can you and I.

Pan-Cake Make-Up comes in a flat round compact (you see it illustrated above), and you put it on—like white shoe polish—with a small sponge and water. Smooth it carefully to avoid streaking—let it dry and then apply your extra curricular colouring. It has a marvellous facility for blanking out lines and minor blemishes, and it lends a soft, silken quality to the skin, which is what makes it so photogenic. Obviously, it stays satin smooth for hours, and, while you'll consult your compact regularly from habit, you'll likely snap it shut without so much as touching the puff.

The Pan-Cakes, which look like the hot cakes in Child's windows, come in six beguiling shades. You can run the complete complexion gamut from a clear satin cream to a frank sun-tan. Incidentally, if you want to spend the time applying No. 1 or 2 Tan to your arms, back, and throat, as well, you may give out, without saying a word, that you have been luxuriating in the South for the past month.

As a complement to this new Pan-Cake Make-Up, the Max Factor Studio has worked out four basic rouge shades and a range of eight lipsticks. You'll find that these lipstick colours complement the six Pan-Cake shades, with two extra shades for those of you with an urge for dark red or orange. Somehow the ritual of applying this cinematic make-up will send surges of self-confidence up and down your spine. (Continued on page 105)



El Morocco, famous for its zebra stripes and silver palms, has inspired a perfume expressive of its own sophisticated and spicy atmosphere; at Saks-Fifth Avenue

Aquarelle



NEW ROMANTIC PASTEL MAKE-UP BY HELENA RUBINSTEIN

Helena Rubinstein has created a breath-taking new make-up — Aquarelle. It has the tender, romantic quality of a fine water-colour. It makes you look young and utterly charming, with a new fragile, pictorial beauty. Aquarelle make-up is perfectly keyed to the new colours you will wear this spring. It is a complete, delicious harmony of iridescent beige, rose and delicate blue, dramatically accented by the luminous rose flame of the lipstick.

AQUARELLE LIPSTICK, like all Helena Rubinstein lipsticks, has biological ingredients which keep your lips lustrous, dewy, shining; prevent drying and chapping; give your lips glorious, lasting colour. 1.00, 1.50, 2.00.

AQUARELLE ROUGE AND LUSTROUS NAIL GROOM to match the lipstick. Rouge, 1.00. Protective Nail Groom, .75.

AQUARELLE FACE POWDER, a glowing iridescent rose-beige, in Mme. Rubinstein's sensational Moisture-proof Face Powder. This exquisitely fine moisture-proof powder is *pre-expanded*—completely expanded before it touches your skin so that it will not enlarge the pores. It is *balsamized*—coated with a fine film of special balsam so that it cannot rob the skin of its precious moisture, and will not dry the most sensitive skin! This powder benefits your skin while it beautifies! 3.50, 5.50.

AQUARELLE EYE SHADOW is a delicate blue to bring out the colour of your eyes, highlight of your beauty. 1.00.

AQUARELLE MASCARA, deep blue accent for your eyelashes, does not run or smart, protects your lashes. 1.00.

HERBAL EYE TISSUE OIL on your eyelids is the last delicate touch to your Aquarelle Make-up. Gives your eyes a young gleam. Helps correct and prevent eye lines. 1.25.

TOWN AND COUNTRY MAKE-UP FILM is Mme. Rubinstein's ideal foundation to make Aquarelle Make-up even more radiant and long-lasting. Silken-smooth, it conceals and helps prevent blemishes; guards your skin from sun and wind. A day-long beauty treatment for your skin. 1.50.

WEAR AQUARELLE for a fragile delicate look, and with the new spring pastels. For a more intense, dramatic make-up, and for evening, Mme. Rubinstein suggests her beautiful Orchid Make-up, including Champagne Rosé face powder and Orchid Red lipstick. Available at Helena Rubinstein Salons and all smart stores.

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EN CREME, AND NAIL GROOM**

AQUARELLE FACE POWDER

**TOWN AND COUNTRY
MAKE-UP FILM**

AQUARELLE COMPACT ROUGE

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AMAZING MAKE-UP HELPS THOUSANDS WIN LOVELINESS!



FAMOUS FRENCH COLORIST CREATES SPECIAL TYPE CREAM ROUGE TO MATCH THE WARM, PULSATING COLOR OF THE HUMAN BLOOD



Now comes a thrilling advance in the art of make-up...a special type of cream rouge that is made to match the warm, pulsating color of the human blood—thus giving your skin an amazing allure you never dreamed possible.

This *special type* rouge is called Angelus Rouge Incarnat, and instantly you apply it, it imparts a soft, glowing color to your lips and cheeks.

You don't need apply Angelus Rouge Incarnat nearly so often—for it stays perfect for hours. No

constant fussing to keep yourself looking utterly lovely.

Try the new color Formal Red. The Rouge is #405; the Lipstick #404. It is gay and enchanting by day—after dark mysterious... *compelling*. And see the other gorgeous colors—such as Framboise, #424 and #414—and Coronation Red, #401 and #400. At all drug and department stores.



ANGELUS LIPSTICK
by Louis Philippe



CREAM ROUGE in colors
to match the Lipstick.

EDWARD MURRAY

(See the portrait on page 92)

THE canvas on page 92 of this issue—a portrait of Mrs. Henry Parish II, of New York and Far Hills, N. J.—constitutes the third picture in Vogue's "Portrait-painters of Today." This series was inaugurated in the January 1st issue, with a painting of Mrs. C. V. Whitney, by Simon Elwes, and followed, in the issue of February 15th, by a sensitive and evocative likeness of the Duchess of Kent, by Savely Sorine.

It is Vogue's aim to continue showing typical examples of the work of well known and cosmopolitan portraitists; men who paint not only in New York but in England and Europe as well.

Edward Murray is an American. Though born in this country he has lived the greater part of his life abroad, having left here at the age of seven and returned only to spend a few years at school. After studying in Paris, his work was shown to John Sargent, in London, who evinced an interest in the young painter and more or less took him under his wing. While Murray was in no sense a regular pupil of Sargent's, the older painter, until he died, was always accessible to him for counsel and criticism. He even allowed Murray to work in his studio and, on one occasion, went so far as to paint the hands on a portrait which Murray was then executing and which is now in the collection of the Catholic Society at Cambridge University.

Murray passes most of his time in France, because he feels a little more at home there, as far as his work is concerned, than anywhere else. The atmosphere, the life, the diminished pace of living in Paris all mysteriously conduce to a more authentic note in his painting.

Although he makes no effort to advance himself in the public esteem by painting people of great renown, it has happened that his sitters have often been found in that category, as for example, the Crown Prince of Norway, the Duchess of Kent and other European notabilities, as well as, in America, Mr. and Mrs. Marshall Field, Mrs. Moses Taylor, Mrs. John Sloan, Mrs. Percy Straus, and Mrs. Henry Parish II, whose portrait was selected for reproduction in this issue. But his social type of portraits by no means occupies all of his time, his subjects often being sitters in other walks of life.

He is fond of the theory that by painting social types alone a man does not necessarily write himself down as an inferior order of artist, though he admits that it does require an enormous amount of interest in such commissions to make them distinguished. For portraiture is an art in which it is extremely difficult to achieve anything like the appearance of spontaneity or ease, because of the exacting terms upon which the task has been assumed—the battle between the temporary and the enduring, the struggle against overlikeness, and the haunting and ever present fear of the obvious or banal. That carefree, heaven-born and so desirable spontaneity which one senses in the portraiture of men like Goya, Manet, Renoir, Lautrec or Augustus John usually comes, as we all know, from great experience and with the judgment of advancing years.

The present canvas conveys no idea of Murray's very sensitive feeling for composition, but it does indicate his feeling for restraint, the gravity of his aesthetic taste, and his instinct for what is balanced and well bred.

Composition is a constant care with him. There is never, in his pictures, the suggestion that the sitter would have been more happily placed by moving her a few inches to the right, or left, or that the paintings could have been improved by adding a few inches here or removing a few there. His canvases are so properly filled that it seems as if some sort of disaster would ensue were any change made in their arrangement or order.

As an amusing personal addendum to this note, there is the singular fact that Murray is a direct grandson—many times "great," of course, of Peter Paul Rubens, it having been from Helena Fourment, the Flemish master's second wife, that the young American has descended.

FRANK CROWNINSHIELD



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Chesterfield

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As worn by HOPE SAUNDERS



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Peggy Sage

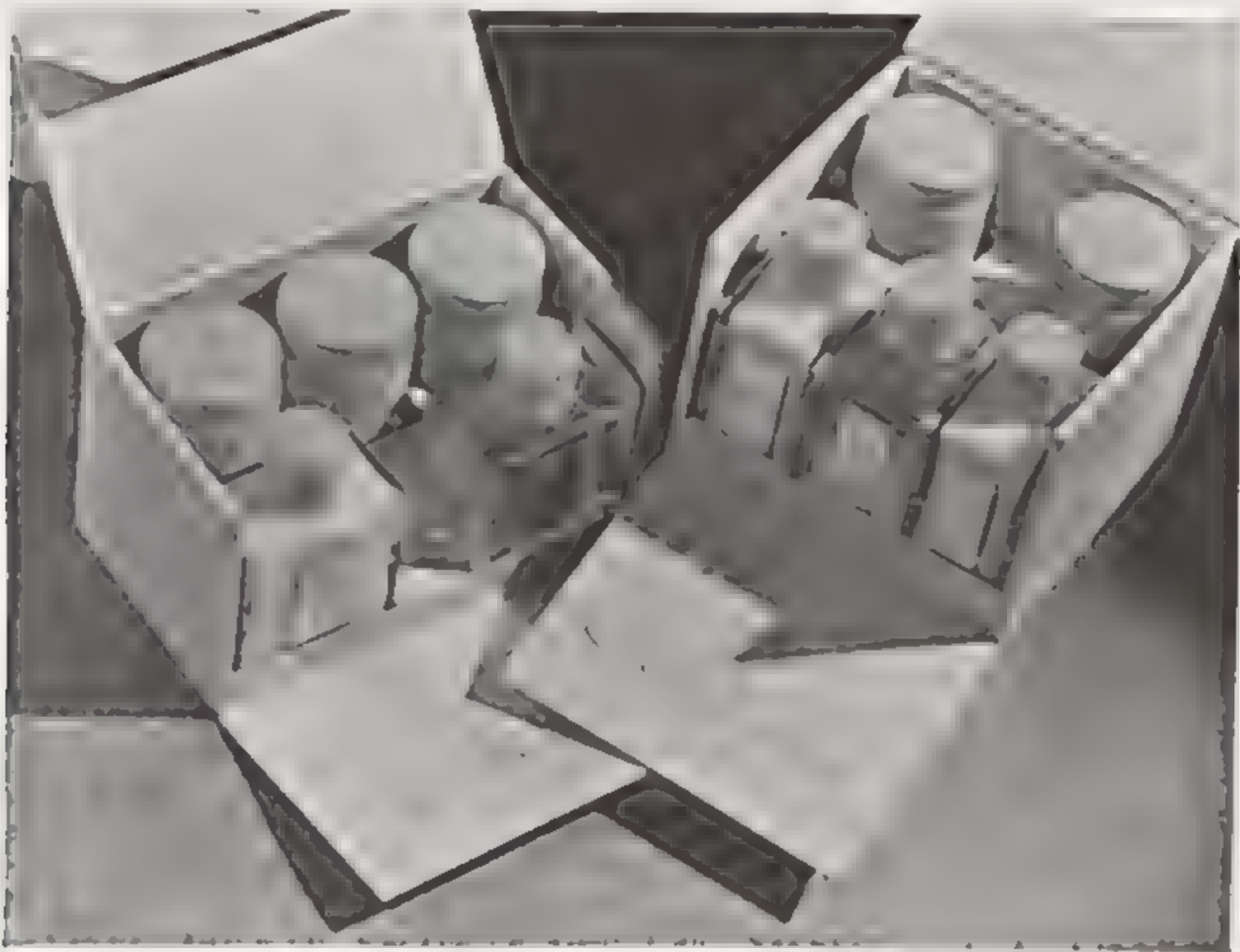
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DISCOVERIES IN BEAUTY



Charles of the Ritz provides these compact and convenient kits, with the creams chosen for dry or sensitive skins. Both include Skin-Tone Tonic and Hand Lotion

(Continued from page 100) Perx is an item that belongs in our "why-didn't-some-one-think-of-that-before?" department. It is a tooth-paste, and as such does a very good job of getting your teeth clean and making your mouth feel unusually sweet and fresh. But what it does further is to tint the gums a pleasant, healthy-looking pink.

That sudden line of demarcation that appears between rouged lips and pale gums has never been an attractive feature, and Perx eliminates that completely. The makers guarantee the colouring as completely harmless, and Perx tints only the gums, making the teeth look shining white by contrast. You have to remember to use the paste as the directions say. The paste goes on a dry brush, or one from which all the water has been shaken. You also massage the gums with your brush, and probably you have heard from your dentist that these are two good steps to follow in cleaning the teeth, anyway. After brushing, rinse the mouth lightly with water. The colour lasts four hours or more, and the whole idea gives you a pleasant feeling of being hygienically beautified. You can buy Perx at Lord and Taylor in New York and in leading shops in other cities.

Hampden's have followed up their Powd'r Base Stick with a Powd'r Base Rouge. It comes in the same wedge-shaped stick, and you simply pencil it on, one stroke for each cheek, and then smooth to taste. Aside from bringing a very natural bloom to your cheeks, you can have lots of fun experimenting in the Hollywood manner. Try the thinnest hint of the rouge all over your face, and then powder over it. It gives you that slightly-flushed-with-the-wind look that is so attractive in the daytime. And this method has the advantage of leaving your nose out of this flushing process. The rouge comes in three shades, bright, light, and dark, and is available in department stores throughout the country.

A discovery that is always a godsend is a good shampoo that you can use quickly and easily (Continued on page 106)



Dedicated to America's Beloved Bath—Frances Denney's new trio of "Bubbling Over," an effervescent fragrance, and new Heliotrope Dusting Sachet and Eau de Cologne

Wimbledon

HATS

\$5

OPEN ROAD

**SHOWN EXCLUSIVELY IN
THESE AND OTHER
LEADING STORES**

Akron, Ohio.....C. H. Yeager Co.
Amarillo, Texas.....White & Kirk Co.
Atlanta, Ga.....Rich's, Inc.
Atlantic City, N. J.....M. E. Blatt Co.
Baltimore, Md.....The Hub
Birmingham, Ala.....Burger Phillips Co.
Braddock, Pa.....Sachs Bros.
Canton, Ohio.....The Parisian Co.
Chicago, Ill.....John T. Shayne & Co.
Cincinnati, Ohio.....Kline's, Inc.
Cleveland, Ohio.....Wm. Taylor & Sons
Columbus, Ohio.....The Fashion
Dallas, Texas.....A. Harris & Co.
Dayton, Ohio.....The Home Store
Detroit, Mich.....Kline's, Inc.
Elizabeth, N. J.....Levy Bros.
Ft. Worth, Texas.....The Fair
Hamilton, Ont.....G. W. Robinson Co. Ltd.
Hartford, Conn.....Worth's
Holyoke, Mass.....McAuslan & Wakelin
Hutchinson, Kansas.....Wiley D. G. Co.
Houston, Texas.....Foley Bros.
Kansas City, Mo.....Kline's, Inc.
Lima, Ohio.....The Leader Store
Little Rock, Ark.....Gus Blass Co.
Louisville, Ky.....H. P. Selman & Co.
Memphis, Tenn.....J. Goldsmith & Sons
Montgomery, Ala.....Al Levy's, Inc.
Montreal Canada.....Rob't Simpson Co. Ltd.
New Orleans, La.....Maison Maurice
Newport News, Va.....Nachman's
New York, N. Y.....The Emily Shops
Norfolk, Va.....Smith & Walton
Oklahoma City, Okla.....Kerr D. G. Co.
Paterson, N. J.....The Quackenbush Co.
Philadelphia, Pa.....Chez Manon
Pittsburgh, Pa.....Boggs & Buhl, Inc.
Pittsfield, Mass.....England Bros.
Richmond, Va.....Thalhimer Bros.
San Francisco, Cal.....Livingston Bros.
Shreveport, La.....Selber Bros.
Springfield, Ill.....R. F. Herndon & Co.
St. Louis, Mo.....Kline's, Inc.
Toledo, Ohio.....Stein's, Inc.
Trenton, N. J.....S. P. Dunham Co.
Tulsa, Okla.....Seidenbach's
Tyler, Texas.....Mayer & Schmidt
Utica, N. Y.....Best Hat Shop
Vancouver, B. C.....The Hudson's Bay Co.
Waco, Texas.....Goldstein Migel Co.
Washington, D. C.....Lansburgh & Bro.
Wichita, Kansas.....Rorebaugh-Buck Co.
Wichita Falls, Tex.....Perkins-Timberlake Co.
Youngstown, Ohio.....G. M. McKelvey Co.

**WIMBLEDON is every woman's
answer to an all day, all pur-
pose, all becoming hat. A
wealth of styles and colors to
choose from in fine fur felts.**

BREEZE

For store nearest you, write
WIMBLEDON
2 PARK AVE., NEW YORK
In Canada: Piko Hat Co., Montreal

LE GANT*

"STA-UP-TOP"



"This is what gives you a slim waist, Mother—'Sta-Up-Top'!"

"I love its comfort, too!"

Daughter knows that Fashion's highlight today is the slender waist. And she has found that "Sta-Up-Top" Le Gant hugs and slims her waist like an extra set of muscles! There are girdles and pantie girdles, many with "TwoWay-OneWay" for back hip flatness. Like all Le Gants, "Sta-Up-Top" is the corset that's different, because it has the *comfort of elastic with the control of cloth.*

Both wear A'lure, the s-t-r-e-t-c-h-a-b-l-e bra. \$1.50 to \$5.

Write for free booklet, "Recipes for Figure Beauty." The Warner Brothers Co., 200 Madison Ave., New York, N.Y. In Canada, The Parisian Corset Mfg. Co., Quebec.

"STA-UP-TOP" LE GANT \$5 TO \$35

AT BETTER SHOPS

Pat. No. 2,136,742

Reg. U. S. Pat. Off.

DISCOVERIES IN BEAUTY



BAKER

El Encanto, the inevitable shopping Mecca for every visitor to Havana's shores now provides its own Le Clairac perfumes in this attractive trio of miniature bottles

(Continued from page 105) at home. And, when we use good as an adjective, we mean a shampoo that is easy to apply, lathers fully and quickly, cleanses thoroughly, and leaves the scalp and hair shining clean. Mary Imogene Shepherd has recently incorporated her Baby Skin Oil into such a shampoo. The oil content gives the hair a special sheen and softness, and the results make you feel very satisfied with your own handiwork. You will find this new addition to the Baby Skin Oil series in department stores throughout the country.

One of our favourite uses for flower perfumes or eau de Cologne is a few drops sprinkled in finger-bowls in which the water is just warm enough to release the fragrance. We have always felt somewhat extravagant about scattering our beloved scents about this way—but no longer. For Mrs. Grullemans, the one responsible for the Garden Fragrances that are such perfect reproductions of flower scents, has put up two perfumes that are especially intended to go into finger-bowls. The scents are rose geranium and lemon verbena, and the perfumes come in little flat bottles accompanied by miniature droppers. You need only two or three drops in each finger-bowl to have guests asking, "Where does that heavenly smell come from?" You find the finger-bowl perfumes at Tulsa Lee Barker's shop at 382 Park Avenue in New York.

Maison Jeurelle has created a sultry new perfume called "Six Thirty"—a double play on the dressing-for-dinner-hour and Maison Jeurelle's Fifth Avenue address. A spicy, amber fragrance, it blends with your most elaborate clothes and extravagant moods. An indication of its background is the flacon. A Chinese tear-bottle, painstakingly copied from the Ch'ien Lung period, with the serene lines and utter simplicity that characterize the period.

Also from Maison Jeurelle, a travelling bath-powder box that they call Libretto. A light fragrance that is indefinable—but sweet; the powder is packed in a white-and-gold box. A bright idea (who hasn't dealt with an overloaded and messy powder-puff?) is the separate compartment for the puff. This means that the amount of powder you want to use is left to you—and not to gravity.

Laid end to end, the dresses you have ruined by lipstick smears probably reach three times around any dry-cleaning establishment. Even drawing in your lips like a Salem spinster is far from infallible, as you know to your sorrow. So Kover-Lips has invented a thorough protector of crisp, white, cup-shaped paper, with a little tab for you to clench in your teeth. The most generous mouth is completely covered, and, because Kover-Lips is cup-shaped, it won't smear the outline of your lipstick. And if you want to be America's most popular customer, you'll slip one of these in your purse when you go dress shopping.



THE FINE ART OF POWDER BLENDING

Powder mixing has become a great science. Now master machines, sifting powder through finest silk many, many times, produce perfectly blended powder which does not streak or change colour on the skin.

Elizabeth Arden powder is blended and mixed in a room devoted entirely to powder—and free from dust which can contaminate its purity. After being blended, it is carefully tested on living models under both day and evening light.

The colour in powder, as applied to fashion,

has made great strides. Miss Arden never allows even the most expert chemist to create the new colours offered to her clients, but she herself conducts experiments on many different types of skin to discover a new complexion shade which can be universally worn.

Powder should be applied as an artist paints a beautiful picture. It is such a fastidious task that Miss Arden has discovered that in some cases perfection can be obtained only by applying two powders—one superimposed over the other—first, the delicate Poudre

d'Illusion to give depth and glow, and then Cameo Powder to accent the costume colour.

Miss Arden is bringing out a new Two-in-One Powder Box containing both her Poudre d'Illusion and Cameo Powder in six combinations of different shades, if you wish to try this lovely new two-powder technique. Alone, Poudre d'Illusion makes a special appeal to women who wish their skins to look particularly fine and smooth. Cameo Powder gives a somewhat heavier porcelain surface.

Poudre d'Illusion, \$1.75 and \$3.00. Cameo Powder, \$2.00 and \$3.00. Two-in-One Powder Box, \$3.00.

Elizabeth Arden

LET'S BE SERIOUS ABOUT

Cool-ees

WE'RE SURE you've seen *cool-ees* . . . those impudently gay slippers and playshoes from California . . . the ones with the unexpected colors and the cushioned soles . . . but has anyone really *told* you about them? You see, *cool-ees* are more than merely beautiful . . . they're tailored to a bright idea . . . dedicated to the theory that even frivolous feet like to be comfortable . . . and look smaller.

In the dull language of the trade, *cool-ees* are a patented (only Joyce can make them) shoe construction with a special felt padded sole and inside wedge heel of cork. All of which is adequate, but scarcely inspired. It doesn't tell how feather light they are . . . how snugly they cushion the foot . . . nor about that grand walking-on-air feeling they give the wearer. It doesn't even mention their sly trick of apparently taking inches from regular shoe sizes.

Considering these virtues and the dashing manner in which they are styled, we think you'll want *cool-ees* for your every leisure hour . . . in soft satins for indoor lounging; in leather, in duckskin and other sterling fabrics for active sports, for the beach, or for just being smartly at ease.

We know you will like cool-ees . . . and they are available at leading stores everywhere.



SHOP-HOUND ON THE LAMB



(Continued from page 98) Do not ever let Hound hear you complaining about not having enough room in your hand-bag, for there is no excuse for it when there are such handsome giants as this one around. It's an outsized postman's affair, of shiny patent leather, black as Shop-Hound, and as faithful. It rests lightly on your shoulders, and is "Facile"-fastened. Altman; less than \$13. Or buy it of black, navy, or wine calf.

Before you fold away your winter clothes, you might entrust them to a cleaner called B. J. Denihan, at 215 East Sixty-Fourth Street. Denihan really takes a motherly interest in your clothes, and tenders such services as replacing missing buttons, restitching hems, et cetera, all free of charge. They pride themselves on suède cleaning, and blocking bouclé suits. If your crêpe dresses assume bustle-like bulges from sitting, rest assured that Denihan's live steam treatment will change them back to their original contours. Cleaning charges from around \$1.25.

Shades of luxury in all the shades of the rainbow. The turban is not really a turban, but a scarf of a silk-and-cotton mixture, in Roman stripes, of subdued and very delicious colour combinations. The fabric is so soft and amenable that you can twist it into any shape at will and without wrinkles. This costs about \$3. With it carry the squashy roll of a bag, which looks just like a small bolster. It closes with a slide fastener; and opens up to show quite a lot of storage space. About \$10.50. Scarf at Lord and Taylor; bag at Bonwit Teller.



Young Books, Inc., which always seems to be bubbling over with ideas for lucky children, has two thoughts that are particularly apt for grown-ups. One is a pad of packing lists, full of everything you'd ever want to put in a bag, ready to be checked; about 50 cents for a pad of fifty. And there's a "salad package," gaily wrapped, which contains watercress, curled cress, radish, and parsley seeds, and a solution to help them grow; about \$1.25.

At Saks-Fifth Avenue, there are some mad clips to cheer you up. The main point of them, though, is not their fey design—but the big, square-cut, make-believe stones that are used as the "body" of them. One is a jack-in-the-box with a huge, impressive topaz for a box; the other is literally a man in the dog-house, the house being a house-sized aquamarine. The rest of the design is worked out in small jewels and gold metal; about \$5 each clip.



What are these little shoes made of? They are made of felt, and they really do make your feet look little. This seems to be a particular specialty of all the footwear at the French Bootery, 22 East Fifty-Seventh Street. They've small open toes, and thick soles and heels, which give them a rather stubby, appealing look. The dull, mat finish of the felt is very interesting—a nice change from suède, for people who don't like shine in their shoes. The colours are pretty comprehensive, too; medium-blue, claret-wine, black, or rusty-brown. They are called the "Alpine" sandal, and you can buy them for less than \$15. Isn't that nice? (Continued on page 110)

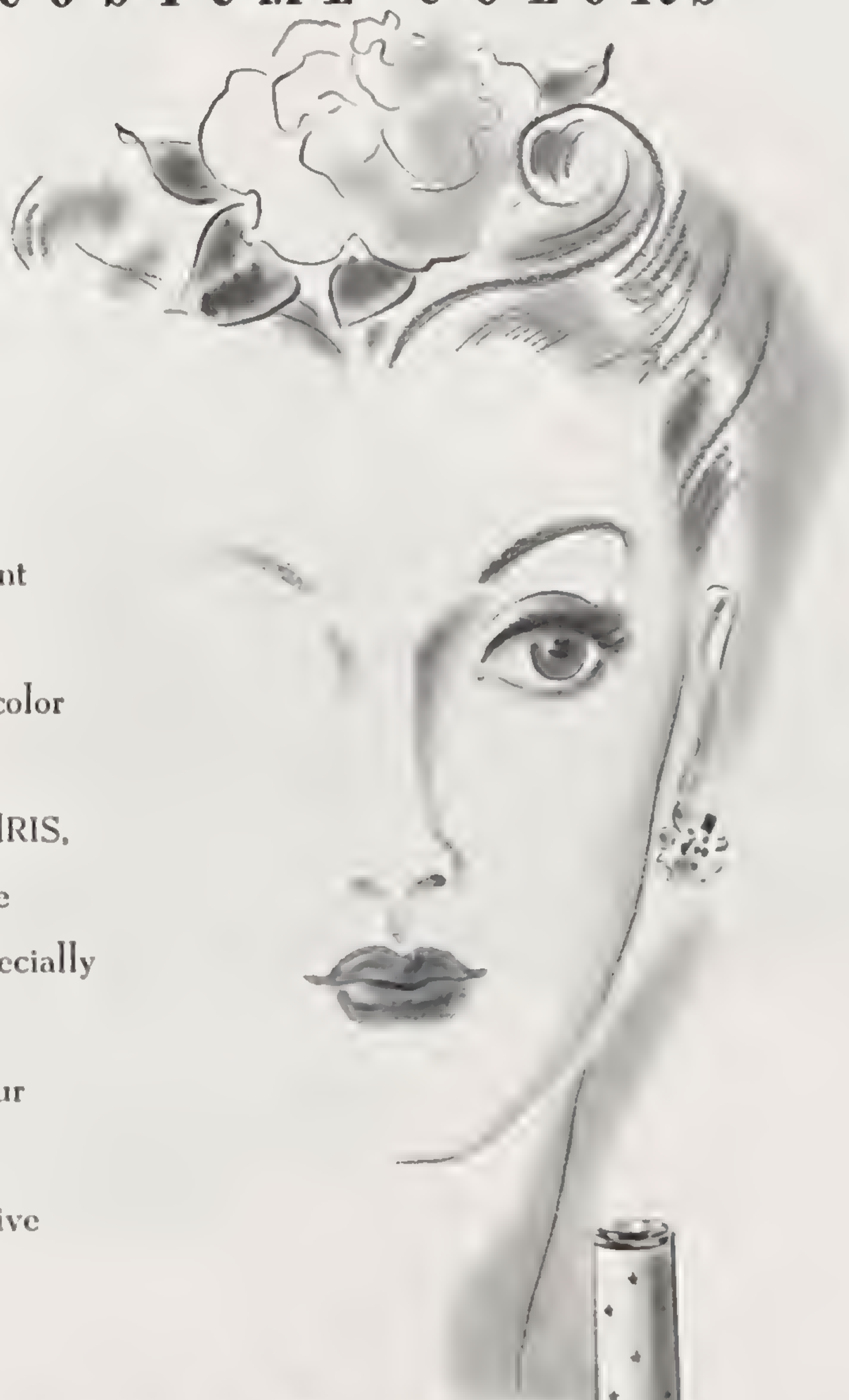
★

FRANCES DENNEY creates

Dramatic Make-Up

FOR DRAMATIC COSTUME COLORS

FRANCES DENNEY gives you new,
exciting make-up ensembles to dramatize
the Season's costume colors . . .
RED CAMELLIA, a vivid color complement
for the new reds, a striking accent
to Navy . . . BOIS DE ROSE, a subtle,
wood-rose pink. The perfect color
accessory for dusty pastels and the
new pottery shades...PURPLE IRIS,
a deep, romantic color accent for all the
Fuchsia tones...RUSSET, especially
created for the glowing rust tones of this
Spring...This Season, choose your
make-up as a dramatic costume accessory.
And for perfection, choose the exclusive
colors created by FRANCES DENNEY.



Make-Up Film . . . \$1.50	Face Powder . . . \$3.00
Creme Rouge . . . \$2.00	Lipstick \$1.00
Compact Rouge . . . \$1.00	Eye Shadow . . . \$1.00

Frances Denney

OF PHILADELPHIA

★

Modern as a Lilly Daché Hat



Penthouses, "2 on the aisle", and *Opening Night* at the Opera—in this *milieu* of the modern sophisticate, Old Gold for 1939 is very much at ease. Old Gold is a cigarette with "umph". Extra aged tobaccos give extra mellow flavor; the unique extra Cellophane jacket gives extra guarantee of freshness.

Let's go Park Avenue . . . and have an Old Gold!



ALWAYS FRESH!

Doubly protected by two jackets of Cellophane. OUTER jacket opens at BOTTOM of pack.

TUNE IN on Old Gold's "Melody and Madness" with ROBERT BENCHLEY and ARTIE SHAW'S Orchestra, every Sunday night, Columbia Network, Coast-to-Coast.

SHOP-HOUND ON THE LAMB



(Continued from page 108) What on earth is that Hound doing now? Well, she is being pensive about a rainbow, not making up sonnets as you might think, but lending her mind to something called Colour Affiliates. What Colour Affiliates means to you is that if you want any or several or all of your accessories to match, you can have them in exactly the same shades.

At Best and Company, you may buy a sportive Dunlap hat, some of Kislav's washable doeskin gloves, a suède bag made by Koret, and stockings by Artcraft. If that doesn't make shopping and assembling a cinch, we can't imagine what does. All of these things come in several styles so that you have plenty of choice. There are half a dozen colours with lovely names: Foxglove-blue; Sundrops, an orangy beige; Prunella-violet; pale arbutus-pink, gold, and tiger-lily, a rosy coral.

This is certainly the year for binding up your head—in a snood or a band or a scarf. You can make up endless ingenious arrangements for yourself, or buy one ready-made like the one in the picture below. This is of bright rosy-red moire, and is quite wide, so that you can crush it in to fit the shape of your particular cranium, and achieve a casual, hand-draped effect. The big, generously looped bow manages to make you look both tropic-Island and youngly sophisticated at the same time—a very provocative combination. The flowers in the front are small and fragile, in contrast to the extravagant bow. They are of different rosy shades, with white-tipped stamens like butterflies' feelers. You can buy one of these dashing things at Macy's for around \$4. A very good investment, when you see how pretty it is.



Looking far into the future, we can see a lot of wonderful sunny days, and we are very happy about them, but we feel that we should say a few words about glasses, just to be practical. If you resent the gloomy outlook you have behind a pair of very dark glasses, the clear-eyed view that you get from Soft-Lite lenses should be a delight to you. And to make it nicer, they minimize over-brightness and flatter that pink-and-white complexioned look. You can have them in one of four shades, from pale pink to pinky-cocoa, in any frame or mounting you may select, ground to your own prescription.



Marjorie Dunton designed these very good-looking gloves, and we think that a lot of people will be glad she did. We are, because we like the abrupt shortness of them, feeling as we do that a glimpse of wrist-bone is a very appealing sight. The gloves are of American cape-skin, surrounded by hand-stitching, which is carried even across the base of the fingers, on the palm side. You may have them in navy-blue with white stitching, gold with black or navy-blue, cherry with white, or Pan-American tan with self-coloured stitching. They'll cost you just about \$5 a pair at Saks-Fifth Avenue.

Every time that we pass Fortuny, 509 Madison Avenue, there are lovely ladies with their faces against the window, longing for those beautiful, very expensive, knife-pleated satin gowns. Hooray, now you can buy them in marquissette, white or melon-coloured, for about \$85. They have marquissette belts with them, printed in Egyptian designs. The very *breath* of spring.



GREENBRIER
KING EDWARD
CHANTILLY



*Making a Match of it?...
....Begin with Sterling Silver!*

Young moderns who rate marriage a girl's best lifework . . . rate Gorham silver your best life investment. Figure sterling in years of use . . . it's the least costly thing you buy . . . a four-place table setting averages \$68 . . . compare that with the cost of one good wing chair, or a little Sarouk for the hall. Choose Gorham because its craftsmanship sets America's standard . . . because you can match and add to it practically forever . . . because it has both classic and modern designs . . . because its rightness sets your entertaining's social level high.



Price per place setting
NOCTURNE (right) \$17.17
GREENBRIER \$16.92
KING EDWARD \$17.17
CHANTILLY \$16.33

GORHAM
STERLING
America's Leading Silversmiths • SINCE 1831

THE GORHAM COMPANY, PROVIDENCE, R. I.
Please send me your new booklet on table setting and silver service, for which I enclose 10c.
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New-Bénédictine's Own

BOTTLED **B** AND **B** LIQUEUR
BENEDICTINE BRANDY



**DRIER IN TASTE—COMPANION TO
THE FAMOUS BENEDICTINE**

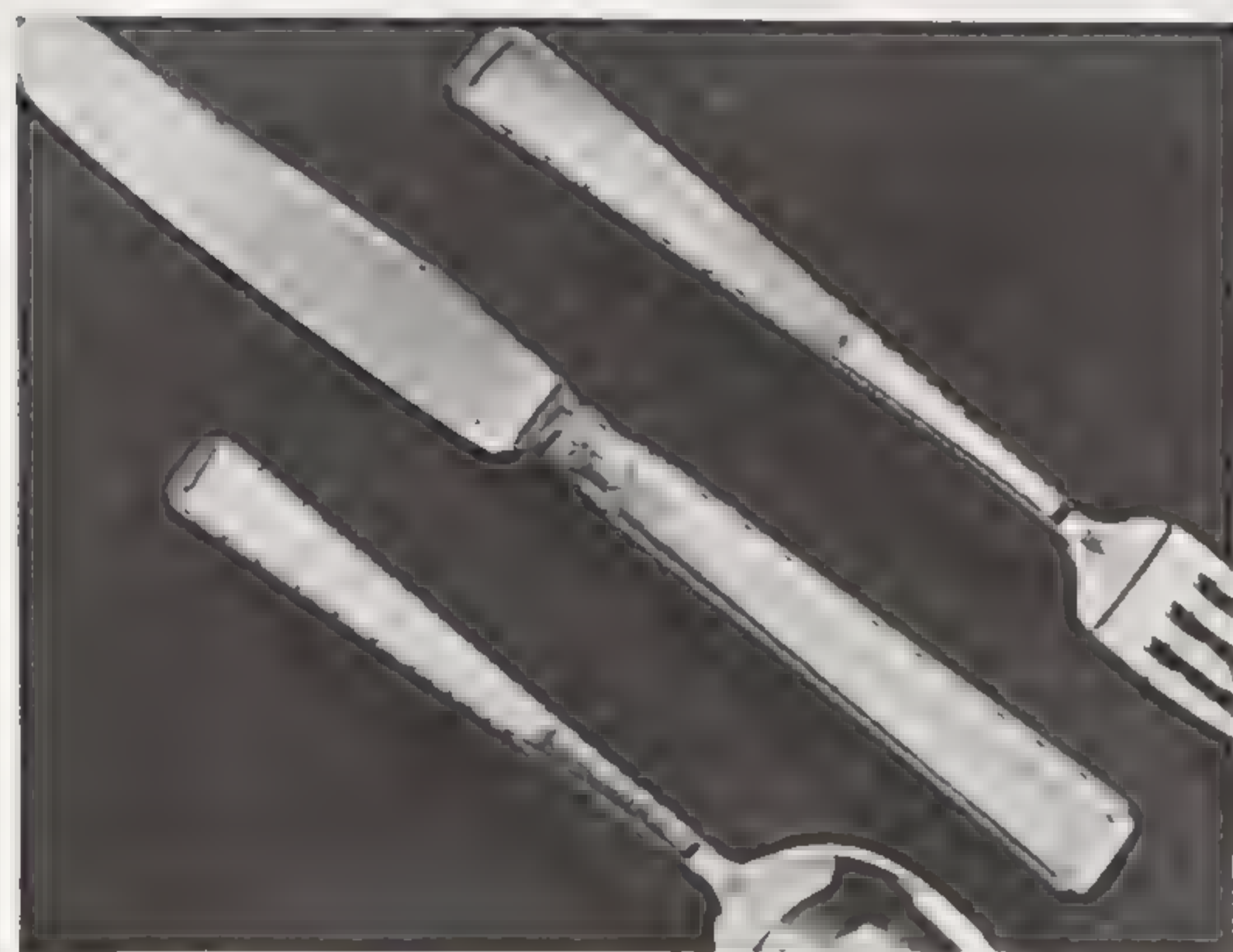
Since Bénédictine¹ was created four centuries ago its makers have produced no other liqueur. Now Bénédictine proudly announces bottled B AND B, another liqueur worthy of the famous Bénédictine name. B AND B is the famous Bénédictine combined with selected Cognacs. Perfectly blended in Bénédictine's centuries-old cellars, this authentic B AND B is far superior to hurriedly mixed Bénédictine and Brandy. Perfect, uniform B AND B's can now be served as simply as Bénédictine itself. Try this taste treat soon.

Julius Wile Sons & Co., Inc.
2 Park Avenue, New York
Sole U. S. Agents



¹Trademark Reg. U. S. Pat. Off.
*Trademark Registration
Applied For. Both 86° Proof.

STERLING FACTS



BAKER

This photograph is a preview of Towle's "Old Lace" pattern, which will not be introduced by the jewellers until April. The panels, with their lace-like, rippled edging, invite the monograms of the season's brides

UNTIL the time when every one eats meals of predigested capsules, the silver you use on your table will always be one of your most important possessions. And when you start out to choose this silver, you find a definite feeling of responsibility stealing over you. It's a pleasant feeling, because you know you are acquiring something you are going to live with and love. But it has nothing of the ephemeral quality of the choice of bridesmaids' dresses or wedding-cake, and you find yourself wishing you were equipped with a few more fundamental facts about the business in hand.

Of course, you—the young woman about to select her silver—know what you like. And we think you will be both sensible and sensitive in the matter if you find out what your young man likes, as well, even if he is the kind of young man who believes that "all that" is a woman's province. Actually, masculine preferences in silver often prove unusually sound, and there is a great deal of satisfaction in knowing that you have chosen a lifelong possession together.

The thing to bear in mind is that there are some simple background facts about good silver that should figure in your selection, as well as the choice of pattern. Certainly one thing to look for is the name of an established silver manufacturer. The important manufacturers maintain a standard of quality in their work that you can rely upon, just as you rely upon established trade-marks in other fields.

Then, there are the matters of balance and weight that you can judge pretty well for yourself, if you put your mind to it. When you are considering a silver pattern, look at all the different pieces in that pattern. See how each one feels in your hand. Proper balance gives you an automatic feeling of rightness, while a badly-balanced piece has a feeling of uncertainty that you might not notice in merely looking at the design. As to weight, your jeweller will probably explain to you that there are two, occasionally three, different weights in the silver you are considering. If you like silver heavier than the average, you can get it by paying for it.

In fine silver, you find meticulous attention to detail. The finish on the insides of the tines of the fork is as perfect as on the outsides. The proportion between the bowl of the spoons and the tines of the forks in relation to the handles has been as carefully worked out as the details of the design. The sheen of fine silver is beautiful and even.

The knives made by the good silversmiths to-day are considered as a unit, not as a blade and a handle. Until recently, there was a standard knife-blade for all handles, but now the blade is created to complement the handle, and you get the feeling of harmony as you examine the piece.

These are axiomatic principles, really. In fact, we have said much the same thing in our previous discussions of silver in *Vogue*. But, since you don't go about selecting silver every week, we like to recall these sterling facts to mind, so that they echo, like a theme song, when you need them most.

"THAT'S NO WAY TO TALK TO A LADY!"

"If a woman wants a kiss . . . she wants a kiss, not a blueprint! What I'm getting at is that you automobile people don't seem to understand women. We want results, not diagrams . . . facts, not names!

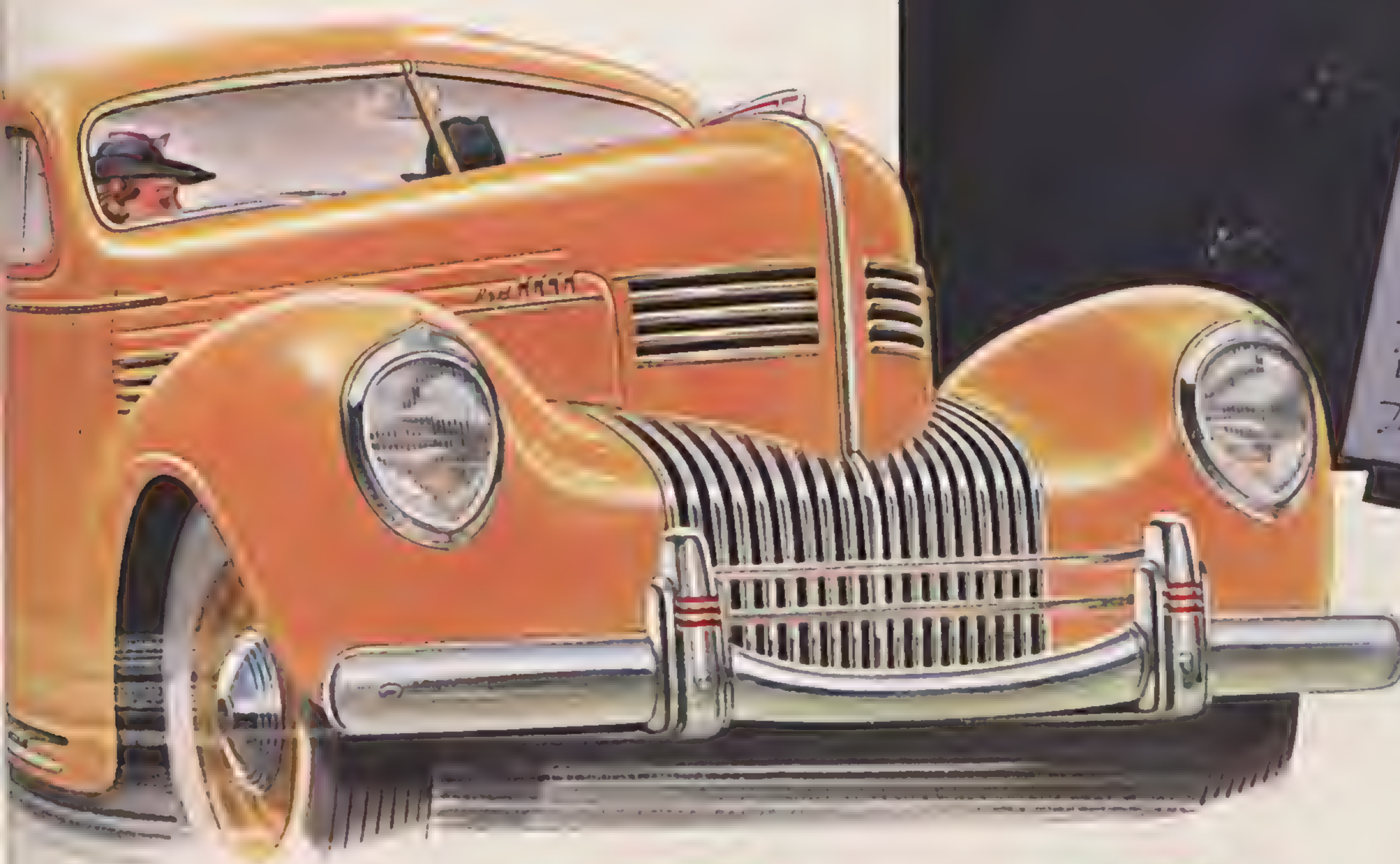
"Why should we try to understand Chrysler Floating Power, when what we are really interested in is the velvety smoothness it gives a Chrysler engine? Why tell us a Chrysler has 100- or 135-horsepower? What thrills us is the way it scampers up the hills and away from traffic.

"Why talk to us of dynamic symmetry, when a glance at this lovely Chrysler tells us that it is thoroughly beautiful and completely modern?

"And as for describing 'luxurious interiors' . . . any woman can run her hand over a Chrysler upholstery fabric and know more about its quality than a page full of print would tell her!

"Personally, I couldn't possibly understand how Chrysler's steering wheel gear-shift, or steering gear, or hydraulic brakes are designed . . . but I know, because I can *feel*, that Chrysler has the easiest known method for shifting gears and parking and stopping a car! And, without a tape measure, I know that its windows are bigger and its interior roomier.

"However, I'll admit . . . you Chrysler engineers are wonderful! You may not know how to talk to women... but you know how to give us what we want. That's the real reason why women are crazy about Chryslers!"



The Hat . . . is a Madame Suzy French import...black straw with blue and pink grosgrain ribbon... from Henri Bendel

The Dress . . . Henri Bendel's navy blue wool, with striped scarf

The Car . . . a Chrysler Royal Sedan

1939 CHRYSLER ROYAL . . . 100 horsepower, 119-inch wheelbase.

1939 CHRYSLER IMPERIAL . . . 135 horsepower, 125-inch wheelbase.

Also Chrysler's famous Custom Imperial in five and seven passenger sedans and limousines . . . with Chrysler's amazing new transmission advancement, the Fluid Drive.

★ TUNE IN ON MAJOR BOWES, COLUMBIA NETWORK, EVERY THURSDAY, 9 TO 10 P. M., EASTERN STANDARD TIME.

BE MODERN

Buy Chrysler!

The refreshing custom ...at college and school



Coca-Cola is at its best...ice-cold...
pre-cooled in the refrigerator and kept
iced before the bottles are opened.

Ice-cold Coca-Cola goes to
school...to add its refreshing
life and sparkle to the soci-
able side of campus life.

Everybody welcomes a happy
pause for the tingling refresh-
ment of ice-cold Coca-Cola...
pure, wholesome, delicious.

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SO CONVENIENT TO BUY...
THE SIX-BOTTLE CARTON

A NEW FINISH FOR OLD LEATHERS



• Something new has happened to the complexion of alligator—it's soft, velvety, and suèded. Calf with a pig-skin grain now has the same soft finish. Both come in flower-shades worthy of your most melting spring outfits:

1. A "Mary Jane slipper" of suèded alligator calf, with a sole of smooth calf. Navy-blue for suits. Delman Shoe, Bergdorf Goodman

2. Geranium-red suèded alligator, to wear with beige. Strapped Koret bag. Best



3. This suèded pigskin calf is citron-yellow, and velvety-soft—two fashion points for this Lewis bag, Talon-fastened. Saks Fifth Avenue

4. Koret's square envelope of suèded alligator, in "Prunella" purple, for blues and browns, with over-the-shoulder straps. Best

5. This beige bag of suèded pigskin calf is soft as a dream. Try it with cinnamon-brown. Saks-Fifth Avenue, New York; Chicago

Tulips AND Tweed



WHEN March escapes from its blustering winds, the tulips will be blooming in the park! Gay as a parade . . . and you, in the midst of the town scene, wearing a suit created for a promenade!

Beige and black, beloved for their smooth-as-cream blending, here double their role in tweed — beige for the suavely seamed jacket, black for the fitted skirt. A crisp white gilet, and black frog loops, do detail-duty in a characteristic Matita manner.

Direct from its designer, Matita of London, and offered at the House of Smith, the suit is available at a moderate cost, as distinguished as itself—£10/10/0

1889 FIFTY YEARS OF QUALITY 1939

H.A. & E. Smith Ltd.
FIVE SHOPS IN
BERMUDA
(EST. 1889)

COATS • SPORTSWEAR • BRAEMAR SWEATERS • PERFUMES
British Apparel of All Sorts for Men and Women



Make your charming costumes more alluring



* Hickory Foundations

WHEN

THEY SAY...

"You look simply stunning!"

You deserve the compliment. You've emphasized your charms with the magic-like moulding of Hickory—The Foundation of Loveliness. You're exquisitely disciplined . . . in beautiful . . . youthful control. To accent the Youth in You . . . or the You in Youth . . . Hickory holds you a willing captive . . . at your best! With Hickory—you know your foundation is right.

Today's modes being so exacting . . . your figure never has meant so much. In the wide range of exclusive Hickory models, there's one especially designed for you . . . whether you require moderate or gently firm support. It's good judgment to say that substitutes won't do, if they are offered you. For style . . . for perfect control . . . for priceless beauty at a modest price . . . you're right to insist on getting Hickory.

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SHOE fashions come, and shoe fashions go, while the opera pump remains a constant star. Some women prefer it for all occasions, all clothes, season in and season out. They like its classic outline, its natural flattery for the human foot. If asked about shoes, they become eloquent about the opera pump.

But even if you are an opera-pump addict, you needn't let your shoe wardrobe be monotonous. Here and on page 118, you see a whole collection of them. Have a sturdy pair for tweeds; a smooth, coloured calfskin pair for casual suits; gabardine or kid-skin for softer suits; patent leather or kidskin for dresses; and, as summer comes, brown-and-white, of course. There are other types, too, which include, of course, kidskin, fabrics, and mesh for evening.



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CONSTANT STAR—THE OPERA PUMP

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Fillip for your new redingote—black gabardine pumps; patent leather bows and toes. Natural Bridge shoe; Arnold Constable



For you who swear by suède, try these black suède shoes with calfskin tips, for country or hardy town wear. From Lord and Taylor



Be sure you have a pair of shoes with "Lastex." These Red Cross opera pumps are of beige suède with a wall of light tan calf all around



The opera pump of dull black calfskin—simple, but effective. This one is soft, light, flexible, perforated. It's a Naturalizer shoe



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No. 4004 (left) — A dress designed to do be-littling things for your figure. Distractingly pretty glass buttons. Side slide fastening. Coral, sand, Adriatic blue, flower blue. 38-46.

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PRECIOUS BIBELOTS

• Here are more precious bibelots—like those on pages 88 and 89, typifying the enthusiasm in Paris for the Real Thing. The pair of birds below—belonging to Lady Mendl—are rock-crystal and gilded bronze; Italian sixteenth century

• Second below: A beautiful Renaissance shell in Mr. Arturo Lopez-Willshaw's house. Baroque pearls and coral branches decorate the shell, and a bronze sea siren holds it aloft...evidence of Benvenuto Cellini's influence in Paris. It is about six inches high



• Below: Lady Mendl's miniature gold coach and horses—often a centre ornament on her dining-table. Diamonds stud the wheels and harness, a watch is sunk into the carriage, the horses will gallop when wound up. This rare piece is English, made by James Upjohn in 1760, and measures about eighteen inches in length

• Second below: A pair of terra-cotta dogs resting on marble bases—probably during the Louis XV. period, and now in Christian Bérard's apartment. (More objects on page 122)



BLUMENFELD

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Evening entertainment—gay and smart as New York's most famous nightclubs. Superb orchestras, a spacious dance floor. (At right) Typical scene on the open, sunny sports deck.

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PRECIOUS BIBELOTS



BLUMENFELD



- Another of Lady Mendl's objets d'art—this gilded silver unicorn of sixteenth-century Nuremberg work. On the base are miniature silver animals—a tortoise, bird, snail
- Above, right: Princesse Jean-Louis de Faucigny-Lucinge's tortoises: two chased, gilded bronze ones of fine craftsmanship, with silvered bronze riders wearing agate helmets. The riders have diamond necklaces and diamonds in their helmets; the tortoises have diamond eyes, and both are mounted on rock-crystal



BUFFOTOT

- Above, left: Two remarkably wrought fauns that the Marquise de Pomereu found "forgotten" in the attic of her château. Of chased, gilded bronze, they probably were originally made for ornaments on andirons
- Above, right: A superb antique fish Mrs. Harrison Williams found for her house in Paris. His scales are of moonstones, his head and fins of gilded bronze, he rests on a crystal slab and conveniently holds cigarettes. The over-all length is twelve inches



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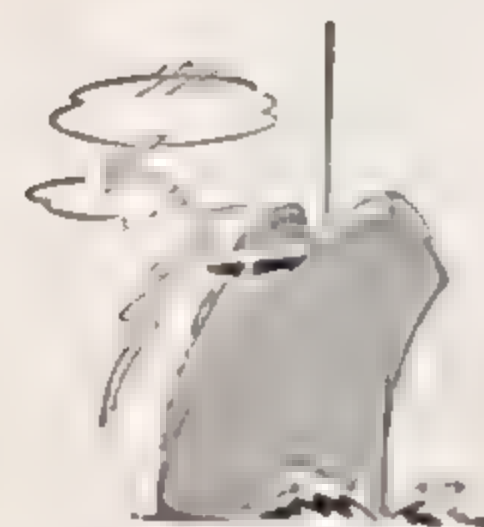
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ONE MAN'S MEAT

(Continued from page 82) think as little of the human race as Clare Boothe does. I, for one, prefer my illusions—and the company of kinder people. Comedy without compassion, no matter how adroit, is inclined to ferment and leave a bitter taste in the mouth. The despicable is not funny for long.

"The American Way" may do some people some good, but it is a childish fable not sturdy enough for analysis. All through it, moreover, I was pursued and annoyed by the vision of Mr. Kaufman saying to himself, "What people need now is a play about democracy. Let's write a play about democracy—sort of an American Cavalcade—and dress it up with a lot of nostalgic tunes. That'll get 'em!" There was a horribly "contrived" quality about the whole show, a ponderous and self-conscious simplicity. Furthermore, I don't think pageants have had a place on the stage since the movies came in. Extras are cumbersome luxuries, no matter how deftly you move them. And the intelligence and sensibility of a play are apt to decrease in inverse ratio to the number of people it employs.

I am constantly meeting people who think "The Boys from Syracuse" is a dull, un-funny, and vulgar show. Excepting the songs and the first ten minutes of patter, I wholly agree. The humour belongs in the men's room of a Pullman sleeper. It has the freshness of an unmade berth, the charm of a spittoon. At opposite poles is "Set to Music," which could do with a couple of spittoons and a blood infusion from "Hellz-a-Poppin." Lillie is flawless; but Mr. Jack Wilson overestimated the tolerance of the American public in offering such thrice-diluted, such very supine Coward.

There are moving moments, moments of beauty, in "Gentle People," in "Rocket to the Moon," in "Mamba's Daughters." There is plenty of fun, and plenty of music, in "Leave It to Me." But the season belongs to the actors, all the way through. If a blight should strike (among others) Raymond Massey, Victor Moore, Beatrice Lillie, Barry Fitzgerald, Robert Morley, Ethel Waters, Sylvia Sidney—heaven help the managers.

So what?—I don't know the answer. I merely know that this has been a very unimportant season, brilliantly acted. If there are brave and exciting and upsetting scripts going around, they are being rejected. It's safe enough to whoop up democracy now, but what else is it safe to talk about? Who dares point a way, when every way contains the seed of disaster?

In the meantime, I think there is a great need in the New York theatre: an intimate political revue, with a change of bill every week. The French have several, and do them superbly. And now that we have become acutely world-conscious, I believe there would be an audience for it. There may be many people who go to the theatre to escape reality. But I am convinced that there are an increasing number of people who avoid the theatre because it bears so little relation to the living moment; and who would welcome adult and pointed satire on daily events.

The ideal political revue would be funny (of course), fast, provocative, irreverent, controversial—and cheaply produced. Think it over. And remember, please, that I ended this diatribe on a constructive note.

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THOMAS MANN AND HIS FAMILY

(Continued from page 85) and reliable, is placed; but where shall I find it?" My Mother said: "We shall find a small house again—just watch! We shall live here in America and feel at home—just leave that to me!" I looked at her—her voice had sounded confident—but her eyes had in them a sad look.

In the fall of 1938, I returned from a trip to Sudeten-German districts and blinked at the sun that shone over Princeton, New Jersey.

The attractive low house of red brick—65 Stockton Street—that lay before me was our new home in America. Here my parents were now living and with them four of my five brothers and sisters (the fifth was still in London and was due to arrive soon). Beautiful, splendidly-hued autumn flowers were blooming in the garden, the trees bore many-coloured foliage—the fall in Munich had presented the same picture, so had Southern France, where we had been "at home" in 1933; and in Küsnacht near Zürich, that for a few years was our home, it was something like this.

I entered the living-room just at tea-time. The picture that presented itself to me was at once familiar and strange. My parents and brothers and sisters were seated about the round tea-table, Father with the *New York Times* on his knees, from which he was reading aloud, somewhat hesitantly, but with a fair pronunciation. A Negro man-servant, in white jacket, offered crackers; on the gramophone (it was the instrument from Munich, our good, old Victrola—I recognized it immediately) there were a few American magazines. The beautiful Empire bookcases, treasures from the home of our grandparents in Lübeck, stood slender and venerable in the background of this large room, undeniably permeated with the spicy and somewhat sweetish smoke from American cigarettes.

For a moment I stood at the door, before unloosing a storm of greetings with a rather American "Helloh." They all jumped up, all talking in wild confusion. "How do you like it?" they said. "Isn't it fine here?—and quite American—and just like home?" Pointing to the coloured servant, Father said, "This is John; he doesn't remind you very much of our Marie in Munich, but he does his work very well." My Mother said: "Besides there is Lucy. To-night she is to make 'dumplings' (*Knödel*) for the first time. We are all in quite a state of excitement about it; Lucy, naturally, most of all."

I am served with tea, but Father insists that I inspect his study, "my studio," he says, in English, and I agree that that is more important than tea. There it stands, the writing-desk, "heavy and reliable," I think to myself, as we both stand in front of it. "It is very strange," my Father says, "here it stands, and all the small objects are placed upon it in the old order: the large ivory paper-knife and the coins and the photographs. The servant dusts them, and I ask him in English, not to displace anything. He understands me at least as well as our Marie, who also had her



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THOMAS MANN AND HIS FAMILY

troubles with me, since she actually only understood Munich dialect, while I use the idiom peculiar to the northern part of Germany."

Mother comes in and tells us that tea is getting cold. The glance, with which my Father envelopes her, is one of deep gratitude. "Once more she has brought it all about," he says. "She found this house, that seems just built for us, and arranged the moving, so that I noticed almost nothing at all. The food tastes almost as good as at home, and when of a morning I sit at my writing-desk and enter into the heads and hearts of the figures I am endeavouring to bring to life, I sometimes actually do not know, where I am—in Munich? In Künsnacht? At any rate: I am obviously at home, and that is the main thing."

In the evening, at dinner, the first course is tomato-juice ("the coloured servants have educated us to that," Father says. "We are already quite used to it!"), *Sauerbraten* (pickled beef), and *Knödel* (dumplings). The Bavarian dishes have turned out excellently, but Mother says, "the rolls weren't quite old enough. Lucy must learn that only old rolls are right for dumplings."

After dinner, we drink whiskey, evidently also the result of the "coloured" training—we never drank whiskey at home in former days. Father has arranged a fine program on the gramophone. We hear Beethoven, Brahms, and Schubert, a few songs by Hugo Wolf as the finale—it is a very German concert. Between the numbers, we chat. The great game, Princeton-Yale, is imminent. "Our chances are good," Father says. "We'll undoubtedly win against Yale." "In a baseball game?" I ask, and Father contemplates me with a look of deep scorn. "Football," he says laconically, but I can not rid myself of the suspicion that even to-day he could not clearly define the difference between the two games.

Later in the evening, he reads to us. He sits beneath the lamp, as he always has, as he did twenty years ago in our house on the Isar, when we were small children. He reads from a type-written manuscript; but I happen to know that he writes only in longhand—nice and very illegibly, using German characters.

Our Mother has typed everything; she is the only one who can decipher this handwriting without difficulty. She takes care of Father's correspondence, also; he dictates to her, and it is she who negotiates with his publishers. She knows what royalties are due him (he himself doesn't know), she drives the car, she does all the buying (goes to the market where everything is a trifle cheaper, and herself collects the vegetables, using one of the small basket push-carts of the market), she consoles us all, when we are down-hearted, and advises us all in all our work.

"Michael's teachers and pupils are well satisfied with his work," she says, as Father interrupts his reading, to ask the youngest, nineteen-year-old Michael, whether he has understood everything. "Michael has pupils?" I ask. Yes, he is taking advantage of his Swiss teacher's (Continued on page 128)



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THOMAS MANN AND HIS FAMILY

(Continued from page 127) diploma and teaching small American boys violin. "Michael and Elisabeth play together very nicely now," Father says. "To-morrow you must give a concert, children. Have you become accustomed to the new grand piano, Elisabeth? And day after to-morrow Klaus must read to us, or Eri. Is *Escape to Life* finished?" We tell him that it is, but that we would rather have Golo read to us—"in order to cultivate our minds." Golo is a philosopher and historian and might have been a Professor at Heidelberg.

"Day after to-morrow?" he now says. "But day after to-morrow we're going to the movies!" Father loves to go to the movies. "I understand everything already," he says and laughs, proud as a child. "I have almost no difficulty in understanding the language; if I only belonged to an American family, I would soon be talking like an American waterfall." However, he looks at us so friendly, as he speaks, that we feel: as a family we suit him quite well, as we are.

At home, in exile, it is correct, we are at home, once more at home. Tomato-juice and dumplings on the table, Hemingway and Goethe in the bookcase, Brahms in the record-library and jazz on the radio, German readings under the lamp and good chances "for us" against Yale. Germany is far away, and its landscape is shrouded in darkness. But wherever we are, there is Germany, and we are at home, where the writing-desk stands.

"We will be permitted to stay in America," Father says. "Here democracy is strong and sincere." We all nod assent. And young Michael, who understands nothing of politics, although he already has pupils, says: "And if we have to leave again—this time, perhaps, for the moon—then it won't be much different, either. Mother will show the moon angels how to cook dumplings, and she will look out that they do not displace all the objects on the writing-desk. And that's about all there would be to it!"



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PARIS COLLECTIONS FOAM WITH WHITE

(Continued from page 47) Schiaparelli's pink cherubs on a blue sky, a nursery wall-paper print, flocks of precise ducks, flowers, and foliage. You see many of them on page 74.

You'll want a redingote.

Maybe one of those two on page 65. Paquin's scarlet wool one, the fronts edged with black wool, worn over a scarlet dress. Or his grey flannel one, curved at the waist, flared in the skirt. Or Creed's blue wool one (page 62) kicking open over a blue-and-white striped dress. Many a coat looks like a dress, Mainbocher's coats, in fact, often look like a suit—jacket and skirt sewn together.

You'll want giant evening prints.

It's a size that counts for your evening print. Gigantic white ostrich plumes curl over the grey taffeta ground of Lanvin's proud print—page 60. Enormous green waves toss on Lelong's white organdie—page 61. Calla-lilies and flowers that pale Gauguin's tropic blooms and Van Gogh's sunflowers flourish on Molyneux's prints. Lyres twang on Chanel's, hands and flowers clasp on Schiaparelli's. There's nothing prosaic about any of them—they're all spectacular enough for the biggest party.

You'll want moderate fullness in your evening skirt.

Hoops and crinolines still occupy great space in Paris, but newer to the eyes seem the skirts with moderate fullness. You can have countless gathers without having a skirt

that spreads over half the dance floor, if the fabric is chiffon, lace, or soft satin. Paquin's bouffant dresses, of sheer lace and organdie, float rather than billow. Chanel's skirts are softly full and often have flaring peplums. Balenciaga tops chiffon skirts with basket-like hip drapery of satin or taffeta, very Vigée Lebrun. Mainbocher's evening skirts are beautifully easy, neither clinging nor billowing. And if you prefer the statuesque to any other school, there are straight, vaguely Greek white satins at Maggy Rouff's and Vionnet's.

You'll want a "picture-gallery" dress.

One of your evening dresses may borrow a mood from some masterpiece. Certainly there's a shred of Whistler's "Mother" in that gentle black chiffon dress of Balenciaga's on page 49, with its lingerie-laden vestee. There's a suggestion of Zuloaga's gipsies in Chanel's Colonial French dresses—with their gay plaid skirts and lingerie blouses. There's the pastoral innocence of Romney in many a guileless, round-necked dress. There's Madame Récamier in Molyneux's high-waisted Directoire dresses. There's Sargent in Alix's mauve dotted muslin dress, with a pleated flounce.

You'll want for dinner....

A blouse and skirt...Alix's sheer jersey top over a flower-printed crêpe skirt, or Chanel's black lace blouse, with a printed crêpe skirt. Pages 76-77... (Continued on page 130)

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Gaiety

PARIS COLLECTIONS FOAM WITH WHITE

(Continued from page 129) both part of the dark top, light skirt delegation coming out of the Collections. Chanel's blouse-and-skirt dresses are legends by now, legends in which you will dine all summer. If not a blouse and skirt, a jacket and dress. Balenciaga's black satin dress with a lime-green satin jacket (not removable), plus a reticule hanging at your belt...page 51. Patou's black moire dinner-suit with a fluff of pale pink organdie in the jabot and vest...page 79. Mainbocher's black crêpe dinner-suits; one with an ostrich collar, the other with ostrich pockets.

You'll want a hooded capelet.

You'll want an angelic little cape, about waist-length, complete with a hood, of organdie or a more substantial fabric. You might take Schiaparelli's striped taffeta cape edged with frou-frou pink ruching. Or Molyneux's long, narrow, Directoire scarf that passes as a cape. If not a cape, you'll take a long faille coat, tight-bodied, with a full gathered skirt.

You'll want these gaieties.

A hook-handled umbrella, plaid or plain, to hang over your arm in the Chamberlain manner. A hand-bag like a schoolgirl's lunch-basket. A fan to flirt with at night, a fan that is nothing but three long-stemmed carnations (page 70). Not only white gloves, but plaid and printed ones. Brief evening gloves of white satin and lace, Irish crochet, or net. Giddily striped evening

boots or a "gaiter" shoe—both of which are shown on pages 66 and 67. Perhaps a great spray of mimosa in your hair, though evening hair ornaments are less in evidence, because hair itself is so important.

You may want a chignon.

Astonishing as it is, there is false hair in the air. Under day bonnets, a braided or twisted bun. At night, a chignon, or a cluster of finger-curls in back, or a fringe of bangs on the forehead. To suit ultra-feminine clothes, coiffures echo the time when hair was a woman's pride.

You may want a bonnet or a Hottentot hat.

With an innocent dress, you'll want a guileless Talbot bonnet, tied with a veil under the chin. With schoolgirl suits, a schoolgirl Breton pushed back far enough, as Chanel suggests, to show a candid brow.... With almost anything, a white hat—a white piqué sailor, small of brim, strong of crown. Schiaparelli urges you to push them smack over your eyes—you see the angle that her lace-brimmed sailor is worn on page 46. With navy-blue suits, a natural or burnt straw sailor or a bright red one. For late afternoon, a toque of flowers or one of Reboux's Hottentot hats, bristling toques of fringed straw that look like tufts of feathers. For dinner, tulle toques in tender colours. And, as a change from that elastic in back of your head, Talbot substitutes a brass chain.

Night and Day

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PARIS OPENINGS

[In March 1 Vogue, we gave you some couturier-by-couturier reports of this year's spring collections. Here are the rest]

MOLYNEUX scored an instant success with his new navy-green colour, his expertly handled lingerie touches, his immaculate white gloves on every hand. Some of his day clothes are narrow-skirted, some wide, or with pleated fullness. Neat boleros hang over tight skirts, with blinding white waistbands. Short, young jackets top pleated or easy skirts. Soft redingotes cover amusing new prints sprinkled with cigarette packages, coins, elephants, ivy, fish.

For evening, three types of dresses stand out. The Directoire, high-bosomed, slim-skirted, of striped or plain satin, accompanied by charming, long, Directoire scarfs of tulle or satin—often the tulle is used for a turban. Second, the spectacular printed dress, splashed with giant calla-lilies or Van Gogh sunflowers. Third, the silhouette seen in Boilly paintings: a long-sleeved, tight-bodied, full-skirted dress of stiff fabric.

PAQUIN'S simple day clothes are superb. Neat two-piece suits of jersey or checked tweed, with pleated skirts, fitted jackets, and angelic lingerie blouses. Beautifully cut redingotes over printed dresses—two on page 65. Tidy surah dresses. Paquin likes lingerie, puts it on off-face bonnets, lines hems with lace ruffles.

For evening, there are romantic bouffant dresses, some of shadowy sheer black, some of sheer white lace—often with mantillas or shawls. Cotton for

evening is handled with the dignity of silk: washable white evening dresses with hand-scalloped ruffles. For the Collection, Etienne de Beaumont designed excellent semiprecious jewels: bouquets of forget-me-nots, diamond hearts, giant flower clips, six gold tubular bracelets on one arm. The underthings here are charming: old-fashioned chemises and nightgowns of handkerchief linen with patient hand-tucking.

PATOU'S Collection is notable for the variety of beautiful and wearable evening dresses—all of them full, with a new kind of softly floating fullness that is quite different from the bouffant, period type of gown. The white dresses on page 63 of March 1 Vogue are typical of this group of Patou's dresses. For day, Patou, like all the Paris world, puts starched petticoats beneath the short day dresses, makes tight bodices and short jackets, and varies the full, gathered skirts with pleated ones.

His sports costumes, with pleated, simple wool skirts, dotted cashmere sweaters, and dotted knitted coats, are excellent. And sure to suit the care-free, summer life in America are the little hooded capes that are so right over dancing frocks, in car or station-wagon...on the way to summer country dances. The Patou hats were, in the main, rolled as to brim, and have tiny, highish crowns. He also showed off-face bonnets (Continued on page 132)

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VOLUPTÉ

PARIS OPENINGS

(Continued from page 131) and several flower-trimmed models.

PIGUET'S Collection this spring was a high mark for this young house. His clothes have been favorites with American women, and this Collection is sure to be successful here. The skirts are very short, very full, the whole silhouette very young. The exaggeratedly tiny waist, short fitted jacket, and swishing petticoats appear in most of his models; but he also makes a group of good and wearable crêpe dresses, black or beige, with side fullness in the skirts and side drapery in the bodice. One of the most characteristic of his dresses uses pin-checked taffeta for the skirt, has a tight jacket of black wool, wool crochet edges, and a Buster Brown collar.

For evening, Piguet uses much taffeta, pin-checked for the skirt, brilliant green for the jacket of one especially good dress. Black taffeta makes the bodice of a white organdie dress, laced with blue and green ribbons. And black taffeta, again, makes some of the appealing, bouffant gowns that form the majority of his evening collection. Details: tailored mess jackets for dinner. Short rose suède gloves, inserted with black lace. Lace mitts.

SCHIAPARELLI says she uses lingerie to save everything from being serious. She puts lace on gloves, lingerie jabots and streamers on hats (page 46), lace inserts in yokes. While almost every one else shortened skirts, Schiaparelli lowered hers a snitch. She keeps them narrow, too, often making a wide tuck around the hips and in back to suggest a bustle. Her eternally good little sports suits are terse as ever—many have pouch-bag pockets. Her prints catch your eye: hands with flowers, ostrich plumes, gambling games, mushrooms, ballet scenes, fine black-

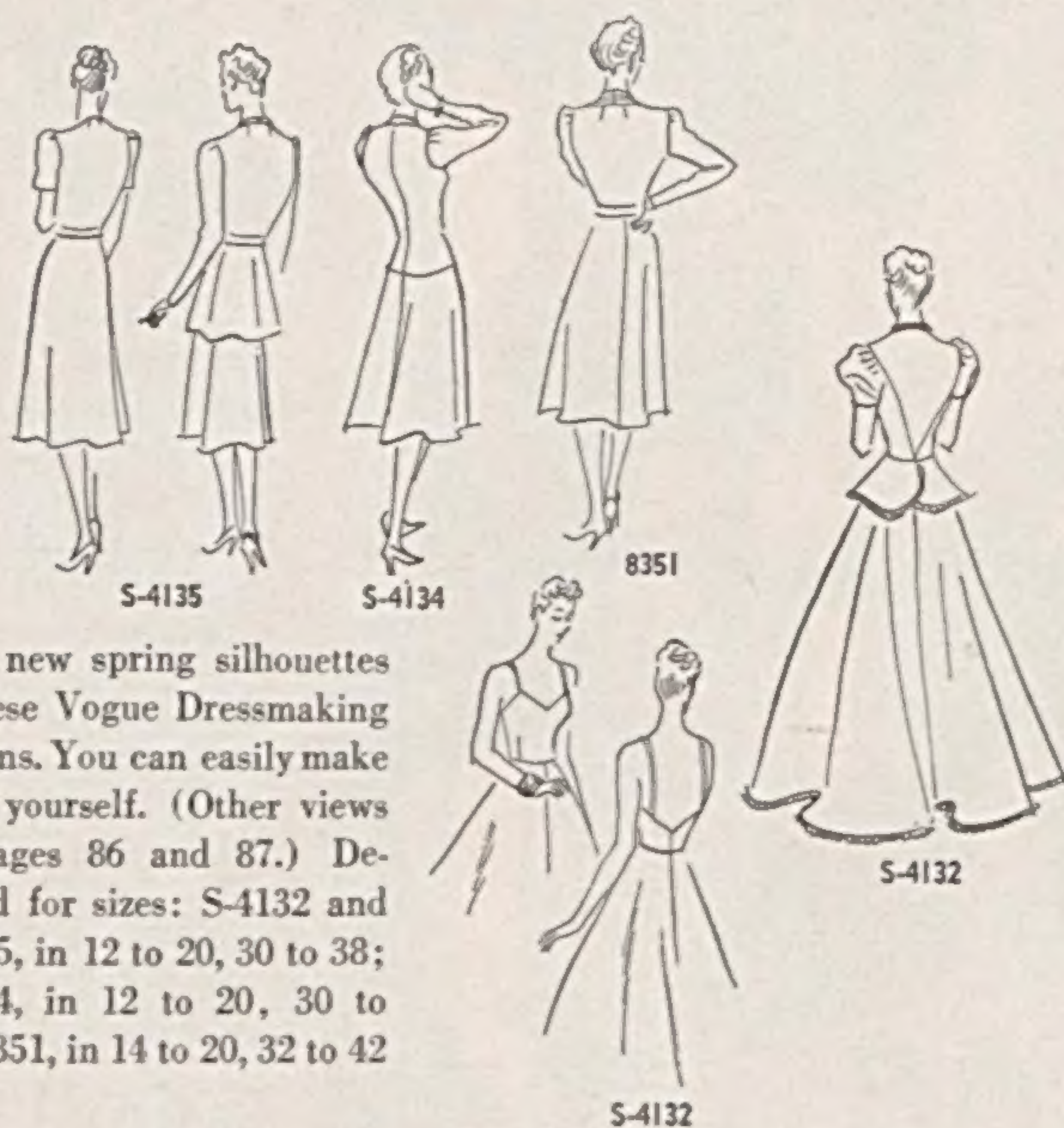
and-white engravings—all of them used in soft, simple dresses with shirred bodices. With her uncanny colour sense, she puts a loose lemon-yellow wool jacket over a tight pink knitted dress.

For evening, there's an Empire tendency. Heavy satin dresses with gold eyelet embroidery. A red taffeta evening coat, the train tucked up like a riding-skirt. Her hats are wonderful: tiny black sailors with highish crowns and narrow brims (generally with embroidered organdie sashes); big Panama sombreros or brimmed hats folded envelope fashion; and "Little Rollo" derbies. Pet colours: yellow, pink, almond-green, lavender, blues, violets.

VIONNET'S coats have short wide sleeves and Vionnet's typical bias swing. Very often, they are in pastel colours, such as light blue over a blue-and-rust dotted dress. Some dark coats have printed sleeves to match the accompanying dress. Suits have longish fitted jackets over swinging skirts. There are some boleros. One excellent costume for five o'clock is of black marganza, a tight bodice with a short, full, circular skirt banded with horsehair. White or black lace pantalettes emerge under black surah or faille day dresses.

For evening, many of her dresses have high, buttoned-up necks and full, billowing skirts, such as a black silk organdie with bands of black embroidery. Some are slim and statuesque, like the pillar of white satin on page 50, or her pale blue one with a very naked back, the skirt held in with a draw-string at the back, releasing straight-hanging fullness. A few little capes have hoods. Pet day colours: purple, sometimes combined with robin-egg blue, powder-blue, brown, aquamarine, sapphire blue, black combined with green. For evening—much white, black, purple, pale blue, and mauve.

DESIGNS FOR DRESSMAKING

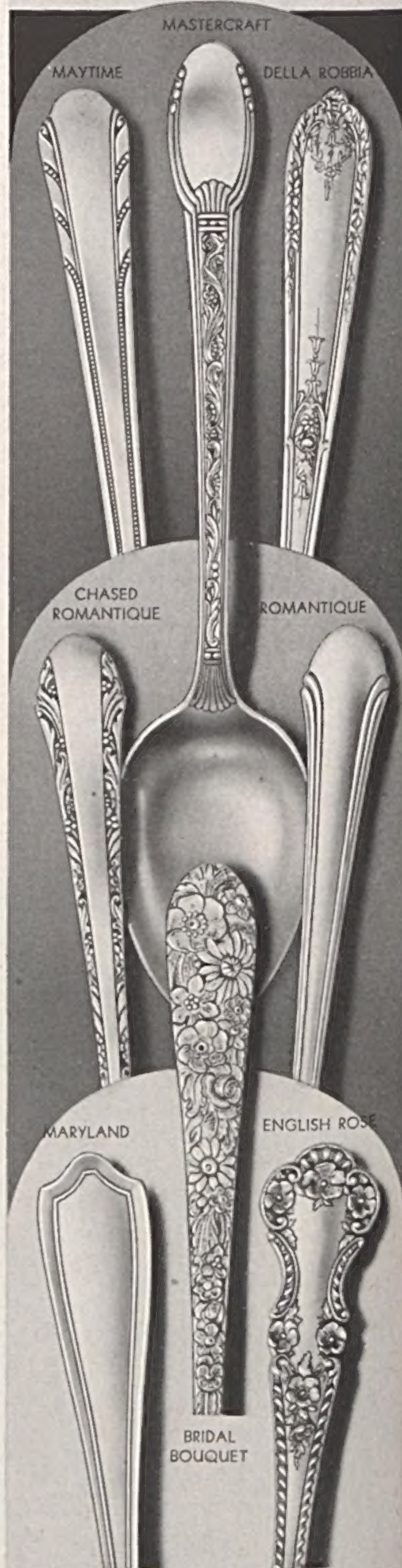


Four new spring silhouettes in these Vogue Dressmaking Designs. You can easily make them yourself. (Other views on pages 86 and 87.) Designed for sizes: S-4132 and S-4135, in 12 to 20, 30 to 38; S-4134, in 12 to 20, 30 to 42; 8351, in 14 to 20, 32 to 42

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An illustration of a cruise ship deck. In the foreground, a woman in a green floral dress stands on a balcony, looking over her shoulder. To her left, a man in a patterned shirt and a woman in a white jacket look out at the sea. In the background, another woman in a blue dress stands near a railing, and a man in a yellow shirt is visible further back. The ship's structure, including railings and a red awning, is depicted in a stylized, mid-century modern art style.

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2. THE SCOOP—a new "exclusive" from *Saks Fifth Avenue*, sponsored by Mary Lewis. Rocker-bottom

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3. ORGANZA GLOVES

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4. BEACH HAT of Nassau straw, lavishly swathed in Circus Pink jersey—another Mary Lewis "find." She says: "Fashion work is fascinating—but hard on the nerves. Hour after hour—I study merchandise, attend meetings, trot all over Saks' seven floors! So I ease up now and then and smoke a Camel. These Camels, they certainly are soothing to the nerves!"

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will-power and ambition may drive us to push on without a pause. Nerves get strained, dispositions jumpy. How much more pleasant to enjoy *smooth* nerves! So pause now and then. Let up—light up a Camel. Smokers find Camel's costlier tobaccos soothing to the nerves.



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